The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 20, 1918

PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

MOLLIE KING

SAYS:

"I Have a Good Act
and Must Be a Headliner"

HARRY WEBER

SAYS:

"You Have a Good Act
And You Are a Headliner"

IN THE FOLLOWING THEATRES

Feb. 18	Washington
Feb. 25	Orpheum
March 4	Alhambra
March 11	Royal
March 18	Colonial
March 25	Riverside
April 1	Bushwick
April 8	Boston
April 15	Proctor's, Yonkers (full week)
April 22	Keith's, Philadelphia
April 29	Davis, Pittsburgh
May 6	Shea's, Buffalo
May 13	Shea's, Toronto
May 20	Princess, Montreal
May 27	Hip., Youngstown, O.

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COHAN ASKING $1,000,000 FOR HIS SUPPORT

SHUBERTS OFFER $750,000

That George M. Cohan is demanding $1,000,000 as the amount necessary to induce him and Sam Harris to detach their firm from the Klaw and Erlanger banner and, as A. H. Woods and the Selwyns have already done, go over to the side of the Shuberts in their fight upon Klaw and Erlanger, was reported up and down Broadway early this week. And when, on Tuesday, Lee Shubert and Cohan had a conference that lasted for nearly four hours, it soon became bruited about that only $250,000 separated them, Shubert having offered the sum of $750,000 under certain conditions. Persons well informed regarding the exact situation, expressed the opinion that this obstacle would be dissipated through compromise.

The offer of the Shuberts of $750,000 was said to have been made with the proviso that it be paid to Cohan and Harris in ten yearly installments, three-fourths of which was to be put into productions, each year, to play Shubert houses. The same condition is said to have been imposed when they agreed to pay Woods $450,000, in payments extending over five years. The Selwyns are said not to have received anything for coming over, outside of an agreement by which the Shuberts will complete the theatres they now have under construction.

This sort of a proposition is reported as not satisfactory to Cohan, he holding out for the money in a lump sum and without any strings attached as to how it shall be expended. Shubert executives, though, were very hopeful early this week that these obstacles would be brushed aside.

That Cohan and Harris recently sold a half interest in their Bronx Opera House to the Shuberts, was learned on Monday. This theatre has been playing the subway circuit for Cohan and Harris, with Jake Rosenthal as the manager. The transfer of the interests took place about six weeks ago.

By the swinging of Cohan and Harris to the Shubert banner, that booking office would obtain five successes for their out-of-town houses next season namely, "Going Up," "The King," "The Tailor-Made Man," "The Little Teacher" and "The Cohan Revue," although the latter may not go on tour. In addition, the firm has a number of scripts of which it thinks very highly.

Other information which would tend to show that Klaw and Erlanger were taking some measures to protect themselves, was a widespread report that Comstock, Elliott and Gest would forsake the Shuberts and book through their opponents next season. This may come about, but is likely to transpire only after the present firm is split.

This opinion is based upon the fact that the firm is already very strongly intertwined with the Shuberts, the contracts that Comstock holds on the Colonial Theatre, Cleveland, and on Harmanus Bleecker Hall, in Albany, being generally accredited

(*Continued on page* 4.)

"OH LOOK" OPENING POSTPONED

The opening of "Oh Look," the piece being produced by Harry Carroll and William Sheer with which to open the Vanderbilt Theatre, has been postponed from February 25 to March 4. On Friday, it will open in Hartford for two days, and will play next week in Wilmington. The following Monday it will open here.

The cast of the piece was completed this week, and includes Harry Fox, Louise Cox, Genevieve Tobin, George Sidney, Worth Faulkner, Alexander Frank, Alfred Keppler, Frederick Burton, Florence Bruce, Betty Hale, Mildred St. Clair, Betty Hamilton and Alfred Mussatt. After a discussion as to who was and who was not the manager of the piece, Allan K. Foster, who was engaged in staging the piece, quit last week.

MAY HAVE "GARDEN" SHOWS

The Shuberts are considering the proposition of trying out a scheme to produce two shows on the style of the Winter Garden attractions, in the Boston Opera House, each year. Some doubt is entertained whether Boston would patronize this type of show long enough to make it a paying proposition, but the plan may be attempted. The idea is to make two productions there each year, just as in New York.

CAMPS REDUCE PERCENTAGE

Several managers were notified during the past week that the camp theatres, playing attractions under the direction of Hollis Cooley, will only pay 70-30 hereafter for musical shows.

This split of the receipts makes all attractions, both dramatic and musical play to the same break, the dramatic shows having always played at 70-30, but musical organizations having, heretofore, received 75-25.

COHEN SENTENCED FOR FRAUD

Samuel Cohen, who was convicted recently of fraudulent dealing in connection with a theatrical proposition he had under way with Sigmund Mons, the latter accusing him of misappropriating a sum of money he had adavnced him to stage an act, was sentenced Monday to an interdeterminate sentence of three years in the state penitentiary. Edward J. Kelly, of 302 Broadway, was Mons' attorney.

SHUBERT CASE POSTPONED

NEW HAVEN, Feb. 19.—The case against Jacob Shubert and the manager of the Shubert Theatre here, for violation of the Garfield Fuel Law, which was to have come up yesterday for a hearing, was adjourned until March 11 because of the absence of the United States Attorney who is to handle the case.

ETHEL BARRYMORE IS ILL

Ethel Barrymore was unable to appear for the performance of "The Off Chance" at the Empire Theatre on Monday night owing to an attack of bronchitis. The seat sale was refunded for the evening. The performances of the play will not be resumed until tomorrow night.

FRIARS HOLD BEEFSTEAK MONDAY

The Friars will hold a "Lucky Number Beefsteak" at the Monastery late next Monday night and the impromptu guest of honor will be the holder of the lucky number.

BOSTON STILL IN GRIP OF THE FUEL LAW

ADMINISTRATOR WON'T RAISE BAN

BOSTON, Mass., Feb. 18.—New England theatres are the only play houses in the country that were affected by the Monday closing orders this week. James J. Storrow, New England Fuel Administrator, decided last week that the coal situation here is so serious that it is absolutely necessary for him to extend the Garfield orders indefinitely. It may be several weeks before the Monday ban is removed.

From the standpoint of the theatre manager, the closing has not worked out to be such a serious handicap as was at first predicted. Mr. Storrow granted the theatres permission to have two performances Monday and close Tuesday nights. In this way houses are able to get in the usual number of shows weekly. Vaudeville houses have three shows Mondays and Saturdays, and so they, too, are able to get in a full week.

Some of the managers have had little to say against the extending of the closing order and more than one intimated that the closing order had proved beneficial from a box office standpoint. Tuesday nights always have been the off night of the week here. The extra business of two shows Mondays, at holiday prices, and with the industries of the state absolutely closed and thousands of persons with nowhere to go but to theatres, is far from discouraging.

But the vaudeville houses are not complaining, either. Even B. F. Keith's has inaugurated the "three-a-day" on Mondays and Saturdays at holiday prices. Performances are given at 1.30, 4.30 and 7.30 P. M. The 4.30 shows,, which on ordinary days would not fill ten rows, have been well patronized on the Monday "holidays."

The theatres in many cases have directly felt the coal shortage. Keith's and the Boston Theatre ran out of coal several weeks ago. Both houses are now heated by wood that costs $18 a cord. It takes three cords of wood to equal two tons of coal.

The Shubert houses, it is understood, have enough coal on hand to run through the season, provided that they let the patrons do most of the heating at matinees. The Colonial Theatre depends for its heat on the Colonial office building, which, in turn, is absolutely dependent upon Mr. Storrow for a day to day allowance of coal. The Boston Opera House has enough coal for the fortnight's engagement of the Chicago Grand Opera Company, which opens to-night.

TO SELL BESSIE McCOY BLOOMERS

The tights and trinkets of "Miss 1917" will be sold at auction tomorrow afternoon at the Century Theatre. Among the articles which will go under the hammer will be Bessie McCoy Davis' Yama Yama bloomers, Vivienne Segals gowns, and the silk tights of Vera Maxwell, Lilyan Tashman, Flo Hart, Marjorie Cassida and other beauties.

DICKER OVER THEATRE

Many conferences and consultations were held last week by attorneys representing E. F. Rush, Norworth and Shannon, The Mutual Bank and others, over the future of the Norworth Theatre and its transference to new interests is reported to be near at hand. It is just possible that, after the matter is closed, the Shuberts may be found in possession of the house, although the fact that it seats only about 600 and they already have a large number of theatres in the city, makes this rather remote.

The Mutual Bank, it is stated, is the interest which is desirous that some understanding as to the future of the house be reached, it having $30,000 in the property. Its attorneys have made the suggestion, it is stated, that the property be sold, but the fact that a down town business man holds a considerable amount of the stock and has not yet seen fit to sign a release on it, holds anything that might be contemplated along this line in abeyance until such time as he does so. Rush, Norworth and Shannon each hold other portions of the stock.

It was also suggested by one of the interests involved that William A. Brady be allowed to obtain an interest in the house and operate it with the others which he has on 48th Street. Likewise, Al. Woods' name was brought into the situation on a similar proposition. Neither one was acted upon, however, although it is expected that something definite will be accomplished in the matter this week.

MORE CAMPS GET THEATRES

WASHINGTON, D. C., Feb. 16.—Harold Braddock, Director of the Military Entertainment Council of the Commission on Training Camp Activities, announced tonight a list of twelve additional National Guard Camps in which New Liberty Theatres are to be established. The cantonments at which the new theatres are to be built are: Camp Hancock, Augusta, Ga.; Camp McClellan, Anniston, Ala.; Camp Sheridan, Montgomery, Ala.; Camp Beauregard, Alexandria, La.; Camp Logan, Houston, Texas; Camp McArthur, Waco, Texas; Camp Bowie, Fort Worth, Texas; Camp Donophan, Fort Sill, Okla.; Camp Cody, Denning, N., M.; Camp Kearney, Linda Vista, Cal.; Camp Fremont, Palo Alto, Cal., and Camp Joseph E. Johnston, the big quartermasters' camp, at Jacksonville, Fla.

WILL DINE MARGARET ANGLIN

Margaret Anglin will be the guest of the Twilight Club at a dinner given in her honor next Sunday at Delmonico's. Daniel Frohman is chairman of the dinner committee. Augustus Thomas will be toastmaster and the list of speakers will include: George M. Whicher, Nat C. Goodwin, Tyrone Power, Dorothy Dix, Maclyn Arbuckle, Arnold Daly, J. Hartley Manners, Laurette Taylor, Thomas Wise, Florence Reed, Joseph R. Grismer and Edmund Breese.

"THE GREATER HERO" PRODUCED

PITTSBURGH, Pa., Feb. 18.—"The Greater Hero," a one-act play dealing with the United States participation in the world war, received its premier to-night at the Pitt Theatre. It was given in conjunction with "Captain Kidd, Jr."

LEAVES "HITCHY-KOO" CO.

Josephine Whittell, who succeeded Grace La Rue in "Hitchy-Koo," has withdrawn from that show and has been replaced by Mabelle Cedars, wife of Jack Pierre, manager of the company.

SPECS CLEAN UP $150,000 IN OPERA

COMPANY RUNS $30,000 BEHIND

Although the Chicago Opera Company, which just closed an engagement at the Lexington Avenue Theatre, lost in the neighborhood of $30,000 during their stay of four weeks at that house, the speculators who have been handling the tickets for the performances cleaned up a sum that is variously estimated at from $100,000 to $200,000. Probably $150,000 is about the right figure.

The loss of the company itself is said by its officers to be due to the heavy expense of bringing a large company from the West and to the fact that a considerable amount of scenery was destroyed in transit, in addition to $15,000 worth of repairs which were necessary in the way of re-decorations, etc., before they could go into the Lexington Avenue house. Also, the fact that, in order to get the house for four weeks, the company found it necessary to lease it for one year, added a big item to the impost that had to be overcome when the doors opened.

The Lexington seats 992 on the first floor. These seats sold for $6. In the first balcony, there are 629 seats, which went for $3, $2.50 and $2. The second balcony seats 627 and the scale was $2, $1.50 and $1. From the opening performance, the house was practically sold out for the twenty-two performances that were given and, had the theatre seated twice as many, it could have been filled. But, even playing to capacity, and with the great drawing power of Galli Curci to aid, the expenses under which the season began could not be overcome, the officials state.

The speculators, however, did make a killing, the longer the season ran, being but an excuse for putting the prices of tickets higher until, toward the end, gallery seats were selling for $10 apiece. Orchestra seats were selling for $12 and $16 in the hands of speculators the next day after Galli Curci poured out her silvery notes upon her first audience. Those in the first balcony jumped to $10 and $12 and the others in proportion. Offices of individual speculators were established near the theatre and these, as well as the established agencies, did a thriving business.

Rumors that the company would have a theatre of its own when it comes time to open here next season were denied by the executives, because they were convinced, they stated, that the number of opera lovers here was not large enough to support two opera houses a full season. With the Metropolitan putting on a full season, another company can come in and play from four to six weeks and do well, they stated, but anyone who endeavors to put over a season of greater length will find himself in difficulties, they declared.

The company left Sunday to fill a two weeks' engagement in Boston.

JERSEY THEATRE CELEBRATES

UNION HILL, N. J., Feb. 18.—The first annual jubilee of the management and attaches of the Lincoln Theatre was held at Lincoln Hall last week. It was largely attended by New York theatrical people. The grand march was led by K. T. Marvin, owner of the theatre, with Miss Hamman. Other participants included Mr. Marvin's brother, with Miss Tracy, Fred Willard, manager of the theatre, with Miss Lou Tracy, and George Frankenstein, with Mrs. Edwards. Fally Markus, vaudeville agent, was a member of the reception committee. Among the attendants were seen Dorothy Shoemaker, leading woman of Keith's stock company, accompanied by her husband, Mr. Hall, also Betty Brown, ingenue of the Keith company. Mayor Agnew, of West Hoboken, also attended.

WHITE RATS CASE POSTPONED

The hearing in the White Rats investigation scheduled for last Friday was adjourned until Feb. 28 and will probably be set back for another one or two weeks at that time. Alvin T. Sapinsky, attorney for Miss Goldie Pemberton, upon whose application the hearing was begun, is going out of the city on Friday.

Before he goes, however, he expects to make application to the Supreme Court for an order directing the White Rats, as a union, its officers and Board of Directors, to produce the books that Mountford has told the referee are now out of the state in the possession of J. W. Fitzpatrick, the present "big chief" of the organization.

This effort is expected to bring up a highly technical point of law in that, if the courts refuse to issue the order directing Fitzpatrick to return the books, upon the ground that he is outside its jurisdiction, Mr. Sapinsky may then make an effort to have other officers of the organization ordered to produce them, upon the ground that they are officials of the union just as well as Fitzpatrick and are within the jurisdiction of the court. Some ruling on this point is deemed necessary before the investigation can proceed very much further.

It is believed that it will take the courts several weeks to pass upon this application, but it is hoped to have the point settled by the time the next hearing convenes.

CANCELS CHICAGO FOR NEW YORK

CHICAGO, Feb. 18.—Sydney Rosenfeld yesterday canceled his Chicago booking of "Under Pressure" and made arrangements to open the show next Thursday night at the Norworth Theatre, New York. The cast will include John Westley and Pauline Lord also Alma Chester, Hilda Dorrington, Irving Brooks, Lea Penmen, Eileen Wilson, Arthur Laceby, George Bradley, Henrietta Brown and Horace Gardner.

ANNA HELD SUFFERS RELAPSE

MILWAUKEE, Wis., Feb. 17.—Anna Held, who has been ill in St. Mary's Hospital since the closing of her engagement here about three weeks ago, has suffered a relapse. As a consequence, her contemplated removal to a southern resort has been indefinitely postponed. Meanwhile, her company is touring with her daughter in the leading role.

"GOD'S MAN" LIBEL CUT $10,000

By a decision of the Appellate Division of the Supreme Court last week Magistrate James E. Corrigan will have to accept $25,000 damages for libel from the Bobbs-Merrill Publishing Co., publishers of George Bronson Howard's novel, "God's Man." The decision chops off $10,000 from the amount allowed Corrigan by a jury before Justice Goff.

CARUSO PAYS $59,000 TAX

Enrico Caruso, the tenor, last Friday visited the Internal Revenue Office and handed to Collector Edwards a check for $59,000 in payment of his income tax. Caruso's tax is heavy because he is a non-resident and there are no deductions or exemptions allowed.

BENEFIT BARS WAR PLAYS

No war playlets will be found on the bill of the Actors' Fund benefit on March 1 at the Century Theatre, but one hundred sailors will take part in the finale, for which Irving Berlin has composed a patriotic song which Sidney Jarvis and a chorus will sing.

ARMY REJECTS STAGE HAND

ATLANTA, Ga., Feb. 17.—George M. Marsland, private in Battery D, 319th Field Artillery (Heavy), a former member of the stage crew at the Wintergarden, New York, was discharged from the Army for physical disability to-day.

NEW THEATRE OPENS

MEXICO, Mo., Feb. 16.—Manager Shirley Thompson opened his $30,000 new Rialto Theatre to-night with George H. Bubbs "Ikey and Abey" Co. The event was crowned with success.

COURT KNOCKS OUT 2 WEEKS' NOTICE

MUST BE STIPULATED, IT SAYS

TRENTON, N. J., Feb. 18.—According to a verdict rendered here on Wednesday, by a jury before Judge Lyold, the long revered two weeks' notice that has cut short the bookings of many a show, was knocked out and declared to be of no importance whatsoever, unless specifically mentioned in the contract between the producer and theatre.

The case that brought forth this decision was one in which Al G. Fields was suing the Trent Theatre, of which Montgomery Moses is manager. Nearly two years ago, Moses booked the Fields minstrels for an appearance at his house, signing a contract some time in advance of the date of performance. No stipulation was made in it though, regarding whether or not any notice should be given in case he wished to cancel the engagement.

It then transpired that Billy Sunday came to Trenton, and Moses, fearing his appearance in town at the same time as the Fields minstrels would hurt the business of the latter, cancelled the show. Fields, however, would not accept the cancellation and demanded that Moses play his organization as agreed in the contract. This Moses refused to do, stating that he had given Fields two weeks' notice of his desires in the matter and that that was sufficient.

Fields then went to Col. Scott Scammell and laid the matter before him, with the result that an action to recover what Fields maintained he had lost through the cancellation of the show, was brought.

Last week, the matter came to trial and George Goetz, of the firm of Leffler and Bratton, Walter Vincent, Jack Welsh, formerly of Cohan and Harris, and other experts in such matters, supported Moses in his contention that it had long been a custom in the theatrical world to accept two weeks' notice as breaking any booking contract, regardless of whether any mention of such notice was made in the contract or not.

Col. Scammell, however, contended that a contract for booking a show was just the same as one for buying a house or an automobile and that, where the two weeks' notice clause was not stipulated in the contract, the house must either play or pay the attraction. The matter went to the jury on that proposition and a verdict for $1,350 was returned in favor of Fields, thereby deciding that the two weeks' notice amounted to nothing in the eyes of the jurymen.

It is likely, however, that the case will be appealed, when the higher courts will be asked to verify the decision of the jury. W. Holt Apgar appeared for the theatre in the trial of the action.

FLORENCE EARLE

Florence Earle, whose picture appears on the front page of this week's issue of the CLIPPER, is now appearing with success in the Comstock-Elliott production, "Very Good, Eddie" in the character of Mme. Matroppa. She has played this part more than any other person, having appeared both in the dramatic version "Over Night," and the musical comedy. Miss Earle has had a varied stage experience having been with such productions as "Are You a Mason," "The Girl From Maxim's," "Vivian's Papas," "The Marriage Game," "The College Widow," "Mother," "The Gentleman From Mississippi," "Dugan's Money" and "Go West, Young Woman." Miss Earle was born in Madrid, Spain, of Spanish-American parentage, and spent her early childhood in that country.

CHARLOTTE POILLON VERY ILL

Charlotte Poillon, one of the well known Poillon Sisters, is in the Broad Street Hospital, in a critical condition. She is suffering from the effects of an operation for Varicose veins.

HACKETT TO DIRECT CAMP SHOWS

WASHINGTON, D. C., Feb. 18.—James K. Hackett was today appointed General Director of Amusements of the Knights of Columbus Committee on war activities. Mr. Hackett, who has volunteered his services for the duration of the war, without remuneration, will have under his direction the organization of the dramatic talent of the men in the training camps and naval stations, for the purpose of producing plays in the recreation buildings which the Knights of Columbus are operating. He began work last Monday at Camp Devins, Ayer, Mass. After his work is completed in the United States Mr. Hackett will go to France to assume personal direction of the work there in conjunction with other members of the Knights of Columbus Committee on War Activities.

SINGER'S PROPERTY ATTACHED

In the Supreme Court, last week, Justice Finch issued an attachment upon the property of Genevieve Vix, of the Chicago Opera Company on application of Nathan Arlock, who is suing the prima donna for $1,200. Arlock alleges that he secured Miss Vix a contract with the Chicago Opera Company for sixteen performances at $750 each and asserts that she has failed to pay him his commission.

LEXINGTON THEATRE TO BE SOLD

Supreme Court Justice Whitaker last Saturday appointed Franklin H. Mills referee to sell the Lexington Avenue Opera House, carrying out the Supreme Court foreclosure order in the suit brought by the Manhattan Life Insurance Company in 1916 to foreclose a mortgage of $450,000 which that company held on the property. The date of the sale will be announced by the referee.

"IN OLD KENTUCKY" REVIVED

CHICAGO, Feb. 14.—Rowland, Clifford and Gatts, of this city, have revived "In Old Kentucky" and sent the show on tour in a private car. The play is now in its twenty-fourth season.

COHAN ASKS $1,000,000

(*Continued from page* 3.)

with being Shubert leases. Also, the firm is closely connected with the Elizabeth Marbury enterprises, which, in turn, are relatively close to the Shubert interests. With these conditions prevailing, it is hardly likely, it is said, that the firm, as at present constituted, will switch.

There may, however, be a split and Elliott may do some producing of his own next season, in which case he would be free to join whichever side he chooses. In that event, it is believed that the influence of David Belasco, his father-in-law, would be sufficient to swing him to the Klaw and Erlanger camp, leaving Comstock with the Shuberts and Morris Gest to book where he pleased, also.

It is also known that Belasco has been approached by the Shuberts regarding a switch to their side, the interest which both have in the Belasco house in Washington being used as a lever. Any change on the part of this producer, however, seems improbable.

Another cohort of the Shuberts, who will be found actively producing next season, will be William A. Brady, who recently resigned from the directorship of the World Film corporation. It is said that he will have several shows ready for Broadway and Shubert houses when the season opens.

Morosco is figured to remain with the Shuberts, the latter having taken steps to cement his loyalty during the past week, it was said, by completing negotiations for the production, with him, of several pieces.

The switch of A. H. Woods is expected to change his plans to the extent that he will now probably himself produce some shows which he originally thought of leasing for one and three night stands. "Parlor, Bedroom and Bath" is one of them and many persons expect that there will be trouble when this piece is booked into a Shubert house owing to the fact that Klaw and Erlanger are reported to have an interest in the production. They are also said to be interested with Woods in the Republic Theatre.

MYSTERY IN ACTIVITY OF POLICE AGAINST THEATRES

Names of Mountford and Klaw and Erlanger Linked with Drive Against Sunday Performances—Blue Laws Laid Down as Programs Are Toned

Following the arrest of five New York managers last week, on the charge of violating the ordinance governing Sunday shows, the police on Monday laid down the law on which theatres can operate on the first day of the week in the city in future.

Under this ruling, as outlined by Chief Inspector Daly, the lines governing the presentation of Sunday performances are drawn considerably tighter. As the authorities have indicated that they expect managers to comply with the strict letter of the ordinance, there is but little question that from now on there will be a decided change in the character of New York's Sunday shows.

What prompted the present activity of the police with respect to curbing the Sabbath day entertainment of the big city, is somewhat of a mystery, and furnished the basis of considerable conjecture on the part of many theatrical people. Some of them professed to believe that the unusual interest was inspired by Harry Mountford, while others were inclined to the opinion that the fight between Klaw and Erlanger and the Shuberts might have had considerable bearing on the action of the authorities.

It will be recalled that at a recent meeting of the U. M. P. A., called to discuss the Tuesday closing order occasioned by Dr. Garfield's Fuelless Holiday proclamation, the K. and E. and Shubert interests came to clash over the question of giving an extra Monday matinee during the fuelless period.

K. and E., it will be remembered, were strongly opposed to giving the extra Monday matinee and the Shuberts were just as strongly determined that it should be given, at least in the houses they controlled. Hot words were bandied back and forth at the meeting, it is understood, and the already wide open breach between the K. and E. and Shubert forces as a result of the acrimonious discussion that ensued, became considerably wider.

Shortly after the U. M. P. A. meeting adjourned one of the Shubert cohorts issued a statement to the newspapers in which he strongly intimated that a move would be set on foot to interfere with Sunday performances. The implication seemed to be, according to the statement of the Shubert adherent referred to, that one faction of the U. M. P. A. for reasons of their own had threatened to make this move because of disagreements over the Monday matinee matter with the Shuberts and the vaudeville interests.

The police authorities, however, deny that any influence was brought to bear upon them, and declared their Sunday show activities were nothing more than a matter of department routine.

Those theatrical people who professed to see the hand of the White Rats in the matter backed up their opinion by pointing to the fact that Harry Mountford had threatened to close the Sunday shows in New York several times during the trouble between the White Rats and the vaudeville managers a year or so ago.

It seems probable, however, that were Mountford inclined to enter on a Sunday campaign against the vaudeville managers, he would have done so long ago, when it would have been more beneficial to the interests of his followers.

As an indication that the Sunday show matter had reached serious proportions, the V. M. P. A. held a special meeting last Friday to discuss what should be done and, as a result, a committee was appointed to wait upon the police authorities for the purpose of securing a definite ruling, that would serve as a basis for presenting Sunday performances in the future.

The committee was informed that the law regarding Sunday shows would hereafter be strictly enforced. This information conveyed to the managers operating New York houses, who are members of the V. M. P. A. resulted in a general toning down of the vaudeville bills throughout the city last Sunday. The changes made were not particularly drastic; still, all of the larger houses eliminated "dumb" acts, animal turns, etc. Dancing acts worked freely throughout the city.

One effect of the action of the managers in making an effort to comply with the spirit of the law governing Sunday shows was the elimination of black-face acts on every vaudeville bill. Al. Jolson, at the Winter Garden, worked in white face at the Sunday concert for the first time in his career. Browning and Dawson, and Arthur McWatters also cut out the cork at the Columbia concert. Jack Wilson, at the Alhambra, was also forced to appear in white face. Other minor changes were noticed in the matter of make-up and general stage deportment on the part of performers appearing at the Sunday shows throughout the city. Despite the efforts of the managers to keep within the law, it would not be surprising if their attempts in that line had not met with the full approval of the police.

It is understood that a score of detectives had been delegated by headquarters to watch the shows last Sunday, and if the performances did not come up to the police idea of a Sunday show, it was intimated that warrants would be issued for offending managers later in the week.

The five managers who were mentioned as having been placed under arrest last week, and who were charged with violations alleged to have occurred on Sunday evening, February 10, were Alfred Darling, Colonial; Jack Rosenthal, Bronx Opera House; Charles Potsdam, American; William Rife, Casino, Brooklyn, and Lou Hurtig, of Hurtig and Seamon.

Rosenthal had to spend an hour in the "pen" of the Morrisania Court, as a result of the descent upon his house. He was later bailed out, however, and his case set down for February 26.

Rosenthal manages the house for Cohan and Harris, and the Shuberts during the week, when it plays dramatic attractions on the subway circuit. On Sundays, though, a vaudeville bill of eight acts is put on by Feiber and Shea, under the direction of Dicky Carney.

Two policemen visited the house on the Sunday night in question, and came back again last Thursday night, when they found Rosenthal in the house busy with the show. They went away, but returned on Friday morning, when they served him with a warrant and took him to the Morrisania Court. There, while waiting to be arraigned, a court officer came along and, seeing Rosenthal standing waiting, put him into the "pen" for safe keeping until his case was reached.

Rosenthal says he knows nothing about any violations of the Sunday law at his house, inasmuch as the bills presented there are under the direction of the Feiber and Shea office. He has retained an attorney, and will fight the case when it comes up for a hearing.

Alfred Darling, of the Colonial, was completely taken by surprise last Thursday evening when Topinka and Stephens, two Central Office detectives, attached to Chief Inspector Daly's staff, walked into the theatre and told him they had a warrant for his arrest for violating section 2152 of the Penal Code, the ordinance which deals with Sunday shows.

Making inquiry as to the specific nature of the charge against him, Darling was informed that the detectives had witnessed a performance at the Colonial on the previous Sunday evening and, after looking over the acts of Jed and Ethel Dooley, the Taylor Trio, Lee Kohlmar and Al. Gerard and Florrie Millership, had arrived at the conclusion that the aforesaid acts were doing things not in accordance with the law. Warrants were also issued for the acts in question.

Placed under arrest, Darling was taken to the Sixty-eighth Street station house, around the corner from the Colonial. Most of the cops on duty in the house at the time were well acquainted with Darling, being regular patrons of the theatre, and had the time of their young lives "kidding" the perplexed manager, many gloomy word paintings of life on the island being bandied back and forth.

Darling, however, didn't have to remain in durance vile for very long, as the $500 bail demanded for his release was speedily forthcoming. Friday morning, he was arraigned in the West Side Court before Magistrate Brough, who, after hearing both sides, postponed his case until Thursday, February 21.

Charlie Potsdam, who holds forth at the American, went through an experience similar to that of Darling at the Colonial. He was served with the warrant on Thursday evening, charging him with violating the Sunday law on February 10, and after being placed under arrest, was released under a $500 bail bond and instructed to appear for examination in Jefferson Market Court last Friday.

On motion of Potsdam's counsel, Elec J. Ludvigh, Magistrate Marsh agreed to postpone his hearing until February 27. The detectives who made the arrest at the American took exception to almost every act on the bill, citing the Dancing Kennedys, Frear Baggott and Frear, Arthur and Dolly Leroy, Allman and Sykes, Maud Durand and company and De Rex and Wood as being particularly objectionable from the standpoint of what should be permitted to play on Sunday.

As in the case of the Colonial, warrants were also issued for the members of the foregoing acts, the charge being the same as that brought against Potsdam, violation of section 2152 of the Penal Code.

The same rule was followed in the cases of Hurtig and Seamon, The Bronx Opera House, The Casino (Brooklyn), and the Colonial. The section of the Penal Code covering Sunday performances reads as follows:

"The performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers, on the first day of the week is forbidden; and every person aiding in such exhibition, performance or exercise by advertisement, posting or otherwise, and every owner or lessee of any garden, building or other room, place or structure, who leases or lets the same for the purpose of any such exhibition, performance or exercise, or who assents to the use of the same, for any such purpose, if it be so used, is guilty of a misdemeanor.

"In addition to the punishment therefor provided by statute, every person violating this section is subject to a penalty of $500, which penalty 'The Society for the Reformation of Juvenile Delinquents' in the City of New York for the use of that society, and the overseers of the poor in any other city or town, for the use of the poor, are authorized in the name of the people of the state to recover.

"Besides this penalty, every such exhibition, performance or exercise, of itself annuls any license, which may have been previously obtained by the manager, superintendent, agent, owner or lessee, using or letting such building, garden, room, place or other structure, or consenting to such exhibition, performance or exercise."

"THE FLAME" UNDER GUARD

EL PASO, Tex., Feb. 13.—Richard Walton Tully's play, "The Flame," was presented here under the guard of a company of Texas Rangers. The Mexican Consul in the city appealed in vain to the city and state authorities to prohibit the performance. The mayor, fearing possible trouble because the play censures Mexicans, asked for a company of rangers to guard the theatre during the performance.

SINGER'S PASSPORTS RESTORED

CHICAGO, Feb. 18.—Blanche Slocum, who has virtually been held a prisoner in Germany since the outbreak of the war, has succeeded in obtaining passports, according to a message received by her father from the American Consul-General at Zurich, Switzerland. Miss Slocum was studying music in Berlin when the war started and a few weeks later her passports were revoked by the German authorities. They were restored through the efforts of the Swiss government.

EBERTS' WIDOW GETS BENEFIT

CHICAGO, Feb. 17.—The Chicago Theatre Managers' Association, of which Harry J. Ridings is president; Harry J. Powers, vice-president, and Frank A. P. Gazzolo, treasurer, to-day gave a testimonial benefit for the widow and child of Fred Eberts, manager of the Majestic Theatre, Chicago, who died a fortnight ago. Artists from all the Chicago theatres participated in the performance, which was given at the Olympic. A tidy sum was realized.

HOUDINI HAS SPECIAL ROOM

R. H. Burnside has arranged a room for Houdini on the mezzanine floor of the New York Hippodrome in which he can be seen during the intermissions each day and consulted on handcuffs, leg-irons and other devices used in war times. He has several pairs of German handcuffs which he demonstrates unlocking and escaping from. This feature has been designed especially for the benefit of the soldiers and sailors who visit the Hippodrome.

SYMPHONY CANCELS SPRINGFIELD

SPRINGFIELD, Mass., Feb. 16.—The Boston Symphony Orchestra has canceled its booking in this city. The management of the orchestra has taken this step on the ground that to appear here without the thirty German and Austro-Hungarian members, who have been barred from this city, would lower the musical standard of the organization too much.

HAS MANAGER ARRESTED

SAN FRANCISCO, Cal., Jan. 16.—Robert Dalton, business manager of the John E. Kellard Company, appearing at the Columbia Theatre, was arrested last week on a charge of embezzlement, sworn to by Kellard. The latter charges that his business manager is holding $1,800 in funds belonging to the company.

VENICE CARNIVAL NOT HELD

VENICE, Italy, Feb. 15.—The Carnival of Venice, one of the most famous festivals of Europe, was not held yesterday, the authorities having prohibited festivities of all kinds. This is the first time since it was instituted that this carnival has not been held.

SMILEAGE SALES REACH $785,000

Marc Klaw announced last week that the sale of Smileage Books, to date, has reached the total of $785,000.

CARRIE McMANUS
With "The Love Mill"

VAUDEVILLE

N. V. A. BENEFIT TO BE DUAL AFFAIR

HIPP. AND MET. O. H. SAME NIGHT

Plans for the second benefit performance to be given by the N. V. A., which is tentatively announced to take place on Sunday May 12, indicate that the organization's next affair will, in the light of what the club hopes to put forth in the way of entertainment, make their first highly successful show, held at the Hippodrome last June, look rather insignificant by comparison.

One of the unusual things that will tend to make the next show a record breaker is the fact that the N. V. A. will make it a dual affair, giving performances at the Hippodrome and the Metropolitan Opera House simultaneously. In this way, the club can make full use of the numerous headline acts on its membership rolls and also undoubtedly double the gross takings of the first benefit.

Committees are now in course of formation and, before the end of the week, will get busy on the program, seat sales and other matters relative to the business end of the affair. An auction sale of boxes will be held sometime in the near future. The same course will be followed with respect to advertisements in the more important sections of the program. Both auctions will be conducted in the Palace Theatre, if present plans are followed.

It has not been decided as yet whether or not a straight vaudeville show will constitute the program, but it is barely possible that metropolitan theatregoers will have the opportunity of seeing the greatest minstrel first part that it has ever witnessed, inasmuch as a burnt cork half circle, consisting of the biggest stars in the business, is contemplated, as one of the many big features that will make up the show.

VAUDE. MAY GET MARIONETTES

Negotiations are now being carried on which may bring the Tony Sarg Marionettes plays, now being shown at special performances at the Norworth Theatre, to the Palace Theatre about the middle of March.

PEARSON TO PRODUCE PLAY

Arthur Pearson is to become a play producer, his initial offering being "Yours Truly," a musical play by Thomas J. Gray, with music by Herbert Stothart.

ACTORS' PET DOG DEAD

"Cinnie," the pet dog owned by Krafft and Myrtle, died last week while the team was playing in Newark, N. J. The animal was nineteen years old.

MLLE. DAZIE TO REAPPEAR

Mlle. Dazie is going to appear in vaudeville in a single offering. It is understood she is now busily engaged preparing a ballet novelty act in one.

BLANCHE RING HAS NEW PIANIST

Willie Wigte is now playing the piano for Blanche Ring in vaudeville, replacing George Spink, who heretofore held that position.

COOPER JOINS COHAN REVUE

Lew Cooper has been added to the Cohan Revue, at the New Amsterdam Theatre, opening last Monday.

BRITT HAS NEW ACT

Jimmie Britt is breaking in a new act at Proctor's Theatre, Yonkers, the first half of this week.

GOES BACK AT "KNOCKERS"

DAVENPORT CENTER, N. Y., Feb. 18.—Dan Sherman, the actor and owner of Sherman Lake, is the biggest "booster" in this community. Ever since he settled here he has taken every opportunity to down the "has beens" and knockers of this place. His most recent stunt has taken the form of poster advertising, for he has had pasted up on every available place in Davenport Center and the surrounding territory a one-sheet poster bearing the legend "A Knocker's Prayer," which reads as follows:

"O, Lord, please don't let Sherman Lake grow. I've been here for thirty years, and during that time I've fought every public improvement. I've knocked everything and everybody. No firm or individual has established a business here without my doing all I could to put them out of business. I've lied about them, and would have stolen from them if I had the courage. I have done all I could to keep this place from growing and never have spoken a good word for it. I've knocked hard and often. I've put ashes on the children's slide and I've made the police stop the boys playing ball on my vacant lot. Whenever I saw any one prospering or enjoying themselves, I've started a reform to kill the business or spoil fun. I don't want the young folks to stay in this place, and I will do all I can by law, rule and ordinance to drive them away. I have always advised the people to buy their goods in New York, although I knew they could buy them cheaper at home. It pains me, O, Lord, to see that in spite of my knocking it is beginning to grow. Some day I fear I will be called upon to put down sidewalks in front of my property, and who knows but what I may have to help keep up the street that runs by my premises? This, Lord, would be more than I could bear. It would cost me money, though all I have was made right here in this place. Then, too, more people might come if it begins to grow, which would cause me to lose some of my pull. I ask, therefore, to keep this place at standstill, that I may continue to be the chief 'calamity howler.'

"O, Lord, keep the people away from SHERMAN LAKE, where there is a theatre that drives away all sorrow and makes every one so happy. The theatre that gives a show and dance every Saturday night for 25 cents, for which they ought to charge a dollar.

"Stop this, O, Lord, and grant my prayer. Amen!"

WILL PLAY THREE SHOWS FRIDAY

On account of the success of the three-a-day policy of the Garfield holidays in big time vaudeville houses, and the four shows given on those days in the small-time theatres, another experiment will be tried this week when the big time theatres will give three shows on Friday (Washington's Birthday), and the smaller theatres will give four. The arrangement is the same as the other holidays, starting the first matinee at 1.30 and the second show at 4.30. The evening show will start as usual.

The only difference on Washington's Birthday will be that all three shows call for holiday prices at the box office, while the former holidays only charged for the first and third show at big prices, while the second show was at popular prices.

MUSICAL DIRECTOR FORMS ACT

Andy Byrne, formerly musical director of Keith's Bushwick Theatre, Brooklyn, and Martha Russell, formerly a motion picture star, have formed a partnership and are doing an act on the Pantages Circuit.

HART TO MANAGE LONERGAN

Lester Lonergan is to appear in vaudeville in "To-Arms," a playlet of his own writing, under the direction of Joseph Hart. He will be supported by Amy Ricard and four others.

ACTS NEED O. K. OF BRITISH TO ENTER CANADA

CONSULS MUST VISE BIRTHS

Actors who, even though born in this country, come of parents born in any of the nations with which the United States is now at war, will, hereafter, when entering Canada, not only have to present their birth certificate for inspection, but must also have it bear the endorsement of a British consul. Heretofore, only the birth certificate was necessary and the new ruling has probably been made imperative by attempts at forgery in the certificates turned over to the border officials.

The new ruling was made plain in a notice issued during the last week by J. Bruce Walker, Commissioner of Immigration at Winnipeg, Manitoba, who quotes the requirements of the Canadian law, as follows:

"Persons of enemy origin born in the United Staes must be in possession of their birth certificate, or an affidavit as to their birthplace, such affidavit to be endorsed by a Brtiish consul."

This makes it manifest that acts wishing to play within the dominion should not fail to provide themselves with the endorsement of the British consul nearest to them, in addition to their birth certificate, in order to avoid delay and trouble.

CHANGES ON BILLS

Charles King, now in the navy, joined Elizabeth Brice at the Palace Theatre last Sunday for the two performances. The act scored a big hit.

Sylvia Loyal and her Pierrott were out of the Palace bill on Sunday and were replaced by Gallando, the clay modeler.

Al Jolson worked in white face at the Winter Garden Sunday night and several acts booked there for the special show did not appear.

Gilbert and Friedland replaced Van and Schenck at the Riverside last Saturday and Sunday. Van and Schenck were compelled to withdraw on account of tonsilitis contracted by Joe Schenck.

Van and Schenck, however, are working this week at the Alhambra.

Franklyn Ardell could not open at the Riverside, Monday, on account of vocal trouble and was temporarily replaced by Ben Welch. Ota Gygi and Marian Vadie might not complete the week at the Alhambra Theatre as Gygi has tonisilitis and Miss Vadie is threatened with measles.

Brenck's Statue Horse left the bill at the Riverside last Sunday and was not replaced.

AMERICAN DANCER ARRIVES

Mlle. Rhea, a young American premiere danseuse, has just arrived in New York City, and is soon to make her debut here in vaudeville. She is fresh from Petrograd, where, as a protege of Mme. Pavlowa, she was accepted for tuition by the first rank teachers of the Imperial Marinsky Theatre, and was the only American girl who completed the Russian ballet course.

KOUNS SISTERS' HOME BURNED

TOPEKA, Kan., Feb. 13.—The Kouns Mansion, in this city, has been burned to the ground. It was the home of Sara and Nellie Kouns, well known in vaudeville as "the society song birds."

LOUISVILLE HAS NEW MANAGER

LEXINGTON, Ky., Feb. 13.—Wm. James, manager of the Broadway Theatre, Columbus, O., has assumed control of the Ada Meade Theatre, this city. He has appointed Howard Feigley house manager. Both houses will play Gus Sun vaudeville.

DOLLYS SELL DANCES

PALM BEACH, Fla., Feb. 19.—The Dolly Sisters, who are stopping here, were guests, and also the entertainers at a dinner subscribed in the interests of a hospital fund that Mrs. Hermann Oelrichs is raising. They sold dances at $50 a piece, but had to quit, after having sold three, as the demand was too great for them. Ann Pennington also danced for the charity.

LESLIE TREATS SOLDIERS

CAMP GORDON, Ga., Feb. 15.—Bert Leslie, who was playing at the Lyric Theatre, Atlanta, visited Camp Gordon on Wednesday and presented the theatrical contingent of this division with smokes and candy. He was the guest at luncheon of Capt. Frank W. Schwarz, at the officers' mess of the 319th Field Artillery (heavy) on that occasion.

ALBEE CUTS OUT FUEL-GAGS

E. F. Albee, head of the United Booking Offices, has instructed all talking acts to dispense with any songs gags, or remarks that in any way bear on the fuel situation and tend to create a lack of confidence in the Fuel Administration. Managers and orchestra leaders were instructed to look out for any such remarks, gags, or songs.

LOEW BUYS ROCKAWAY HOME

FAR ROCKAWAY, L. I., Feb. 17.—Marcus Loew purchased yesterday, from the executors of the estate of Isaac Blumenthal, the family cottage, which he had leased for two seasons. The house was built seven years ago at a cost of $50,000. It is a three and a half story building, and contains twenty rooms.

PITTSBURGH SEES NEW ACT

PITTSBURGH, Pa., Feb. 16.—"The Greater Hero," a new American war sketch, will be presented next week by Wm. Moore Patch at the Pitt Theatre as a curtain raiser to "Captain Kidd Jr." It will probably be booked later in vaudeville.

SHEA BOOKS LEXINGTON

Harry Shea's office is now booking the Sunday concerts at the Lexington Opera House, which were dropped when the opera company took possession of the house. Arthur S. Lyons manages the house Sundays.

ENGAGED FOR "THE HONOR ROLL"

Adelina O'Connor has been engaged to support Captain Carl Rosa in a new sketch entitled "The Honor Roll," written by Franklyn Coates, which receives its production in vaudeville this week.

DRAMATIC STAR ENTERS VAUDE.

Marjorie Patterson, who won fame in the title role of "Pierrot, the Prodigal," will soon be seen in vaudeville in a playlet entitled "Pan in Ambush," in which she scored success in London, Eng.

SIGNS FOR "HONEYMOON"

Marjorie Davis, who has closed with Sydney Rosenfeld's "Under Pressure," has signed with Lewis and Gordon to appear in vaudeville with Glen Anders in a skit called "Honeymoon."

ALBERTA GALLATIN HAS ACT

Alberta Gallatin, supported by Gabriel Ravenelle and Rebecca Cauble, is soon to make her vaudeville appearance in a sketch by G. Vere Tyler. Rehearsals are now in progress.

ALEX GADEN GETS "THE SECRET"

Alex. Gaden has taken over Harold Selman's "The Secret," and will play it on the Pantages time. He will be assisted by Dan McCarthy and Florence Johnstone.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 8)

PALACE

Intermission and the 2 o'clock starting rule introduced a corking good bill of diversified entertainment.

Page, Hack and Mack opened the proceedings immediately after the picture, and scored one of the big hits of the program with their remarkable acrobatic and gymnastic offering. The act is a speedy running affair, starting nicely with a good routine of equilibristic feats that stood out. The dressing in the act enhances its value, and the fact that the two men are great in everything they attemp and that the woman is a good contortionist, put the turn over in great shape.

Dooley and Nelson offered their routine of different vaudeville to good appreciation, opening with a yodle number, to which they dance, and then another good song and some unicycle tricks. The dance imitation of Granville was well done by Dooley, and the Jazz drumming by Nelson came in for noisy approval. The boys next offered a travesty on Egyptian classic dancing, in which Dooley had one foot bare and the other covered with a shoe. This proved a big hit, so they returned after a short speech and gave a song and dance, in which rope twirling was featured.

Margot, Kelly and company offered an act entitled "The Fangs of the Butterfly," which is reviewed under New Acts.

Kate Elinore and Sam Williams return with a new act in which they have some excellent up-to-the-minute chatter and songs which went over for an early hit. Miss Elinore, wearing straight clothes, instead of the eccentric wardrobe she heretofore has been identified with, looked great, and Sam Williams sang two songs at the piano in his inimitable way, putting the act over stronger than usual.

Fannie and Kitty Watson had things their own way with as fine a routine of comedy and patriotic melodies as has been heard in some time. The girls are wearing some beautiful wardrobe, and Fannie is doing more clowning now than she ever did. It will not be long before these two female stars will be in a musical comedy production, judging by the sheer merit of their work.

One of the big hits of the bill fell to them.

"Camouflage," a comedy drama in one act, and with eight people, closed the first part, and is more fully reviewed under New Acts.

Bessie Clayton, with Paisley Noon, the Gliding O'Mearas, Louis Mosconi and Charles Strickland, offered the same act they did last week, with the exception of some new wardrobe worn by Miss Clayton. The act was just as big a hit if not bigger than last week.

Swan and Mack offered a black-face talking act, which ran sixteen minutes, and is more fully reviewed under New Acts.

Blanche Ring came next, and it seems that her popularity has not waned, nor has her ability as a singer ever been more appreciated than at this performance. Miss Ring is accompanied at the piano this week by Willie White instead of George Spink, who played for her last week. Dressed in a beautiful white coat, she sings a song built around some of the song numbers she helped make famous, the mere mention of the songs bringing applause. Her second is a comedy song about an opera singing instructor, and the third number, handled in character garb, is a good Irish comic, sung at this house last week by Elizabeth Brice. A Spanish number ran a trifle too long, and then a patriotic number went over with a bang. An encore song with a great many extra verses carried her welcome over to a big sized hit.

Nat Nazarro and company offered their scintillating routine of acrobatics, comedy and melody in the closing spot, holding them all in and scoring another big hit.

S. L. H.

RIVERSIDE

Valentine and Bell, in a novel cycle act, opened and started the show off in good shape. All the articles of furniture in their set are equipped with wheels, and his ride on the hall clock, and the phonograph which ground out a tune as he circled about the stage, furnished a good bit of comedy

Moore and Gerald, two young men, presented what their billing states is "artistic bits of novelty." The bits consist of dancing, singing, and a few well executed acrobatic tricks. The dancing of the couple is fair, but their singing leaves much to be desired.

Al. Lydell and Bob Higgins found the going easy and scored a good sized hit. Lydell's portrayal of the wise rustic is a clever bit of character acting, and his dancing won much applause. Higgins is in better voice than he has been in some time, and his rendition of the "Mother" ballad was excellent.

John McGowan and company presented a miniature musical comedy called "Some Bride," which in dialogue and song tells the story of a young man, who in order to win an inheritance, must marry before seven in the evening of the day on which he learns of the bequest. The piece is attractively put on and the supporting company is good and the act was well received. It will be further reviewed under New Acts.

The Three Dooleys, late of the musical production "Words and Music," scored the laughing hit of the bill. They are doing all of their old act, which is so familiar to vaudeville patrons, together with one or two amusing bits which they introduced in the musical piece. The cabaret finish won many recalls.

Lieutenant B. C. Hilliam, of British Columbia, who has served over two years in France, next presented a piano and singing act which, on account of his pleasing personality, clever songs and excellent piano playing, met with success. The lieutenant appeared in the plain clothes of the ordinary citizen, and made no appeal for applause through his army connections. He told none of the harrowing stories of the front which one expects from returned soldiers, but confined himself to the singing of some of the songs which were written in the trenches. His offering will be further reviewed under New Acts.

Franklin Ardell, billed to appear in the next position was obliged on account of illness to cancel, and Ben Welsh, the comedian, was engaged to round out the bill.

Julian Eltinge, who, according to his curtain speech, is making his farewell on the speaking stage, scored one of the big hits of his career. His enthusiastic reception when he entered attired as the fascinating widow, was ample proof that no small part of the large audience came to witness his performance.

His first song was the familiar "Fascinating Widow" number, which he has been using for some time, and is still one of his best songs. The next was "Mammy Jinney's Hall of Fame," a coon song, which he rendered in fine style, and then came his biggest hit, when beautifully attired in the gown of a bride, he sang "In the Land of Wedding Bells." The feminine portion of the audience gasped audibly at the beautiful picture, and the applause broke in continually during the singing of the number. His final song was the familiar "Don't Go in the Water, Daughter." which gave him the opportunity to display his wonderful figure in a bathing suit.

Ben Welsh closed the show, and his clever stories, several of which are new and original, won him many laughs. Few left the theatre during his turn. W. V.

COLONIAL

Giuran and Newell opened with a combination of acrobatic feats and dancing. The smaller man is a finished performer, while the other fellow fits in at intervals. The horizontal bar trick with eyes blindfolded was one of the best things in the offering and won deserved applause.

The Gallarini Sisters, with their instruments, were a huge hit. The girls smile continually throughout their stay, which is an excellent idea. The William Tell Overture, semi-classic, popular and rag selections, were played to perfection. The audience applauded loud and long after the sisters finished, showing conclusively that they can hold down a more important position on any big time bill.

The Three Chums have a specially written offering of three men at a club. They harmonize well, and should do more of the trio singing. The man who plays the souse plays a violin while dancing. This went well. The boys look well in dress suits, and put in a happy fifteen minutes. The motion picture bit could be worked up to better advantage, as there is plenty of scope. Two special sets are employed, one showing the interior of the club and the other the exterior.

It took some little time before the audience woke up to the fact that Bancroft and Broske were real entertainers. Bancroft labored hard the first few minutes and finally, when Miss Broske put in an appearance, the spectators sat back in their seats and either laughed or applauded for the remainder of the act. Miss Broske sang Tosti's "Goodbye" with telling effect. Bancroft slapped the prima donna on the back so hard that the sound could be heard in the street. This is always good for a laugh, but is the lowest class of comedy. The "Carpet" satire is a new idea, and well delivered, but the strength of the act lies in Miss Broske's vocal efforts. They stopped the show.

Stella Mayhew closed the first half and had things her own way. She referred to husband Billy on several occasions, and carried a service flag with one star. The "Yankee Rooster" recitation is a corker, as is her comedy coon song. She opened the act with a new "souse" number, in which she gets numerous laughs, with a good supply of sure fine material.

Maude Lambert and Ernest R. Ball were a hit from the start, with their piano-singing specialty. Ball offered two new songs that are gems, and Miss Lambert, attired in becoming gowns, delivered pop numbers that hit the mark. Ball was kidding throughout the entire act, and had the audience with him. For an encore, Miss Lambert sang "Mother Machree," which sent them off amid prolonged applause.

"The Submarine Attack" is a comedy played by Helen Gleason, assisted by William Nolte and Harry Johnson.

The pair in it are on a steamer bound for England. She is nervous and he tries to comfort her. Lightning, thunder and all sorts of noises are heard, and the girl thinks that the ship is being attacked by a submarine, and almost faints. The door and port hole of their cabin are locked, and just when the man is about to batter the door down the steward appears and tells them to stop making such a racket, as the boat has not left the dock.

Next to closing came one of the comedy riots of the season, Ben Ryan and Harriet Lee. Their new act, "Hats and Shoes," is a scream a second. The audience was so delighted with the clever artists that they applauded for fully three minutes after they departed.

Pallenberg's Bears closed the show and kept most all in their seats while the bears went through their stunts. J. D.

FIFTH AVENUE

With the Garfield holidays off, this house began the week with a capacity audience for the opening Monday performance.

The bill started with one of the best roping acts seen on this stage. It was presented by Frank Shields, who is first a manipulator of the lassoo, but also knows how to dance and, by the way he turned a back somersault at the finish, is evidently an acrobat in addition. He starts off with some of the ordinary rope stunts, which he follows by tieing various kinds of knots. He starts the lassoo whirling and goes into a buck dance, stepping in and out of the rope loop the while. For his next feat he mounts a globe, and while balancing himself on it does more rope work, varying it with slipping the rope under his feet as he jumps. He next takes two ropes, one in each hand, and whirls them both around his body, one above the waist and the other below it. For a finish, he mounts an unsupported ladder and, while teetering it, whirled a giant loop around him with a rope he announced as being 75 feet in length. Shields is a showman. He is a crackerjack roper, does capital ladder work and, as above stated, is a good dancer.

Riggs and Ryan presented a comedy singing and talking act called "Disturbing the Peace," which won favor (see New Acts).

George Yoeman, with his comedy talking act got the audience going from the start and held them to the finish, scoring a big laughing hit and earning a recall for which he gave some more funny talk.

Jack Conly and Margaret Webb have a capital comedy musical act. Conly opens at the piano, and then has a little conversation over the 'phone about his appearance at an amateur concert. Miss Webb then appears and they indulge in comedy dialogue, two or three bits of different songs by Miss Webb and an accompaniment on the piano by her partner. Then, while his partner makes a change, Conly plays a solo on the piano, which stamps him as an artist on that instrument. Miss Webb follows with a song, with Conly playing the acoompaniment, during which he gives, on the piano, imitations of various instruments, bells, etc. They have an excellent offering, and earned well deserved recognition.

Emmet Devoy and a company of seven people, appeared in a playlet entitled "The Call of Childhood," which was well received. It tells a well defined story of a house where sanitation and eugenics have driven out joy and contentment, and youth does not exist. A man, of none too even disposition, has been married to a woman whose mind is warped by eugenics. They have put in six years of misery, and her son, by a former husband, is a "Cinderella" boy, who is not permitted by his mother to play with other boys, and whose step-father has only unkind words for him. The parting of the ways of the couple has about been reached, the wife deciding to go home to her mother the next morning, and the husband telling her she can catch the night train if she hurries. The grandfather of the wife is the boy's favorite, and he starts telling the story of the origin of Hallowe'en (the action is supposed to take place on that night), and a youth appears from the old fireplace. He calls himself Hollowe'en. He puts new life and hope into the household. The husband and wife are reconciled and, as the curtain falls, joy and happiness reign. It is a well written sketch, but is talky at times. The characters were fairly well portrayed.

Jean Sothern presented a singing act and earned a hit of good proportions (see New Acts).

Harry Cooper and Jim Reaney, in their well known mail carrier act, scored their usual big success.

Bradna and Derrick, a double equestrian act, assisted by Fred Bradna as the ringmaster, closed the bill. E. W.

VAUDEVILLE

AMERICAN

Number one position was filled by John Le Clair, who was billed as the oldest juggler in vaudeville, and an announcement thrown on the curtain was to the effect that he played Tony Pastors in 1872. He may be the oldest juggler in vaudeville but he did an act that won plenty of applause.

Chapelle and Stennette presented a singing and talking act and were so well liked that they were called upon to respond to an encore. They sang five songs and had a line of comedy talk that won them laughs.

"Circus Days" was an act of animal actors, five ponies, three dogs, a monkey and a mule being introduced. Four of the ponies were put through a series of manoeuvres which drew applause. The dogs, for their part, rode on the back of one of the ponies and worked the revolving table. Then the monkey did a globe walking stunt and rode a tricycle. Frisco, an educated pony, was then put through his paces, which consist principally of counting. Maude, the unridable mule, came on for a finish and the vain attempts of three men to get on the animal's back kept the house in an uproar and brought the act to a successful close.

The comedy hit of the bill was scored by Dunbar and Turner, a man and woman, who do eccentric comedy work in all that the words imply. They have some good comedy material, sing three songs and dance. Their comedy talk kept the audience laughing but it is as eccentric dancers that they excel. Their work in this line is remarkable, the woman sharing equal honors with her partner. They took two encores and could have taken more, as the audience was loath to let them go. The Five Musical MacLarens, a man and four girls in kilts, presented an act that won them favor and an encore. They opened with three bagpipes and two drums. Then came a song by two of the girls, at the finish of which they were joined by the two other girls for a highland fling, to the music of a bagpipe played by the man. This was followed by a number on the piano, trombone and bells, and another with two anvils, two horns and a trombone. Then the man and two of the girls did a clog and finished with two horns, two trombones and drums.

Willie Smith followed the intermission, starting, off stage, with a song in high falsetto, which has the quality of a soprano voice. He then sang four numbers in baritone voice. He knows how to put a song over and was so well liked that an encore was his portion.

"The Groom Forgot," presented by Mabel Cameron, Alan De Vitt and Company (two men and a woman), proved to be an excellent comedy skit. It tells the little story of the son of a rich man who gets drunk and marries a chorus girl, only to remember nothing of the affair. He is visited by a detective employed by his father to buy off the young woman. After the detective leaves, the wife appears and makes such a hit with the young man that he is not willing to have her bought off and, when the detective returns, he is sent about his business. The skit is well written and bright and the three roles are capitally well played. De Vitt is a light comedian of much ability and Miss Cameron is an excellent soubrette. The man portraying the detective is also a capable actor.

In their well known comedy skit, "Hired and Fired," O'Connor and Dixon caught their audience from the start and kept the laughs going to the finish. These boys are clever comedians and the recognition accorded their efforts was well earned.

Fallon and Fanye, in a hand balancing and athletic act, closed the bill and were well liked.

The feature film was "Woman and Wife," with Alice Brady, and the comedy was a Mack Sennett creation, entitled "Watch Your Neighbor." E. W.

JEFFERSON

The show was opened by Ferguson and Sunderland, a man and woman, who dance and sing. The man is the entire act and it was his work that pulled it through. The woman's singing and dancing spoil the entire act. The man does some remarkable eccentric dancing and got a large hand for his work. He would do well to secure another partner, as it would enhance the value of his act 100 per cent.

The Three Rozellas, two men and a woman, were next. They have a very good musical offering and got over for a fair-sized hit. They might have had an encore had they wanted it. They open with a harp solo by the girl, who is joined by one of the men playing the violin. The third member of the trio, an eccentric character, plays on freak instruments. His pipe turns out to be a saxophone, his cane a flute, and so on. Although he is not the first one to use this idea, still, it is a good one, and helped the act out considerably.

The Eight Black Dots, a colored act, came after them and started off as a novelty turn, but did not live up to what was expected of it. One has to look too hard to find the good spots in the act, which is rather poorly assembled, and in the hands of talent that is, for the most part, mediocre. There are several good dance numbers, but they are so few and far between that the act drags off to a slow close. The turn needs new people, material, and more ginger.

The bill was split here by a Hearst-Pathé news reel, after which the vaudeville was resumed by Peggy Brooks, who caused an unnecessary delay of six minutes, by refusing to come on when called. As the act following her was not ready, there was a lull in the bill, which, due to the alertness of the orchestra leader, was quickly forgotten by the audience. When Miss Brooks did come on, however, she scored a decided hit. She sings several numbers and gives an imitation of Harry Lauder that met with solid applause. Her last number earned her an encore and she was forced to sing four extra choruses.

"The Chief of Police," a sketch with four people, came after her. The story of the sketch is this: Certain society women have organized a league which has become a power in politics. The president of this league calls on the chief of police to have a sailor prosecuted for talking to a girl on the street. The chief calls in the sailor and has him tell his story. The sailor has been on an eight months' cruise, and when he got back to the city, started out to have a good time, but finding all the dance halls closed, sets out for the restricted district, to find that it has spread all over the city. The chief then calls in the girl, who happens to be a former society favorite and scores her for her manner of dress and the habits she has acquired. He points out to the reform leaders what their so-called reforms have done and tells her that if she wants to do any real reforming, to start at home. The act is well put on and handled, the only fault being that the chief in trying to be too careful about his enunciation, becomes mechanical.

The American Comedy Four followed the sketch and scored the hit of the bill with its singing and nonsense. They are using the same stuff they used last season, but handle it in such a manner that it seems new. They earned an encore, for which they did another bit of business and only the lateness of the hour caused the audience to let them go.

The vaudeville was closed by "Little Hip" and Napoleon, a moneky and an elephant. The elephant goes through a number of tricks and does them all without a hitch, while the monkey is the cause of unrestrained laughter, for his antics are really funny.

"When Men Are Tempted," a feature film, closed. S. K.

CITY

Marlo and Duffy opened the show with their comedy bar act. The men work well and fast, some of their stunts being hazardous, and exceptionally well done. One of them does an eccentric, putting in bits of business here and there.

Penfield and Morris came next, and, with their singing and piano act, pleased the audience. Penfield knows how to sing and put over a number and does them both. His singing earned him an encore and several rounds of heavy applause.

"Secret Service," a comedy playlet, was in the third position. The story is this: A young man wants to leave college and go into the Secret Service, in which his father is the chief. He suspects one of the Service men of being a spy and sets out to catch him. He pretends to rob a house and is caught by the mistress, who promptly handcuffs him to a chair and calls the Secret Service. The officer who is suspected is assigned to the case, and then things begin to hum. The Service man starts an inquiry that apparently gets the boy and the woman all tangled up in their statements, after which, getting the youngster alone, he pretends he is a foreign agent. The young fellow, believing that this establishes the truthfulness of his suspicions, tells his father over the phone what he has done, and is disappointed when he finds out that he is the victim of a frameup.

There is not much plot to the story, which is rather tangled, but there are many funny lines and situations, which are handled so that the most laughs possible are gotten out of them. The roles are all in capable hands and the one playing the part of the son is excellent.

Les Aristocrats, two women and a man, followed them, and, with a high-class dancing act, pleased the City patrons. They have several good numbers and put them over with a touch of real showmanship. They open with a Japanese number which is followed by a single and then add other numbers of the classical variety. The man might put a little ginger into his dancing, as it is a bit draggy. The girls do well, and, in the last number, have an esthetic dance that should help them get over most anywhere. They were followed by Conlin and Glass, a man and woman, who do a little dancing, a little singing, a little talking and a little playing. The man is a nut comedian of the higher kind and his bits of business got many laughs. The girl sings well, has a pretty shape, and is an excellent foil for the man's humor. His piano playing is very good and his serious solo met with hearty applause when he was through. They scored heavily, and deserved to.

"Fashion a La Carte," a spectacular fashion act, was next. The turn carries five girls and a man, who drapes the figures of the girls with the latest fashions, they, meanwhile, offering specialties in song and dance. The girls all sing rather well and their numbers help to put the act over. The turn is a big flash and the patriotic finish put it over for a hit.

Browning and Dawson, in blackface, were next. They have a comedy patter turn that is very funny and the bit of business about playing different tunes was good. They refer in their talk to a colored boy who is not mentioned on the billing, but who certainly can play the harmonica. The act scored a hit.

The vaudeville was closed here by Josie Flynn and her female minstrels. Miss Flynn, who was an end man, got over many bits that in less capable hands would have fallen flat. The act is a novelty and scored a hit of the bill. The numbers are well arranged, and the last two are the best in the act. The only fault with the turn is that he girls cannot keep from laughing when one of them does something funny.

"The Flash of Fate," a feature film, closed. S. K.

HAMILTON

(Last Half)

Bell and Caron started with a line of chatter, after which the man demonstrates his agility in a series of acrobatic cavortings.

Dudley Douglas, in evening clothes, sang his first number in most approved nut fashion. After an Irish comedy song, he tendered some humorous tid-bits, which found the audience receptive. Neat stepping preceded the last number, a war song, which closed to pronounced appreciation.

Crossman's Harmonists, two men and five girls, in a Summery evening setting, presented an acomplished and entertaining musical routine. Ensemble playing includes the piano, violin, flute, cornets, banjo and drum, in medleys of popular compositions. Three solos were nicely rendered. A syncopated potpourri concluded.

The news weekly over, Four Entertainers appeared. They offered five popular songs, all well harmonized. The audience extracted a good many laughs from their gags and stories. The brunt of the comedy is carried by the blackfaced performer, whose sonorous bass also was much in evidence.

Ash and Shaw. The fantastic schemes of the dreamy, be-drugged individual, and their ludicrous reception by the Hebrew comedian, are the basis of a laugh-provoking skit. A single solo was capably put over by the votary of extravaganza. The death of Sarah, the favorite mosquito, brought proceedings to a strong finish, plus a deserved round of applause.

Sealo fully lived up to the designation of "The Almost Human Seal." Appearing without the customary supervisor, Sealo went through its routine of balancing and juggling faultlessly, requiring neither urgings nor intimidations.

P. G. Wodehouse's "Uneasy Money," with Taylor Holmes, was the featured photoplay. I. B. G.

FLATBUSH

(Last Half)

The Leo Zarrell Duo opened. It consists of a man and boy who present a clean-cut acrobatic act that is notable for evidences of good showmanship. The turn is particularly strong on hand to hand balancing, several of their stunts in this line being of the exceptional variety.

Holmes and Levare, a singing and dancing combination, offered a pleasing medley of popular vocal selections, cleverly devised terpsichorean numbers and breezy comedy patter. The Flatbush first nighters liked the act immensely.

John G. Sparks and Company conjured up memories of the dim and distant days of Harrigan and Hart. Mr. Sparks and his associates in their colorful little comedy playlet, written around the acrimonious and highly amusing disputes of two warring "tads," constitutes a vaudeville number that is a pleasant relief from the customary noisy character sketches usually seen in the small-time houses.

Frances and Kennedy carry enough scenery and costumes to equip a full-fledged musical show. The act opens with a song about the seashore, with the man in a nifty looking "palm beach" and the woman clad in a bathing suit that disclosed her physical charms in generous fashion. A Persian number, done with another special set, follows. The finish, a song about the bright lights, was given plenty of atmosphere, being backed up by a drop showing Broadway, in all of its wicked glory.

The American Comedy Four was the big hit of the bill and deserved to be. It is an old-fashioned singing combination, with a plentiful supply of good old tried and true "hokem," that never fails when it comes to producing laughs of the riotous sort. Most of the stuff has been part and parcel of every comedy four that has appeared in vaudeville for the past twenty years and more. But it isn't what the American Comedy Four does, it's how they do it that counts. H. E.

VAUDEVILLE

MARGOT KELLY & CO.

Theatre—*Palace.*
Style—*Pantomimic playlet.*
Time—*Eleven minutes.*
Setting—*Special.*

Margot Kelly is assisted by a man supposed to be an Apache and a young woman supposed to be a maid. Both of them are a detriment to the act. The story is one shown here many years ago by "Polaire," the girl with the invisible waist line, when she played at Hammerstein's Roof.

It concerns the entrance of an Apache into the home of a female rounder of Paris with the intent to steal. A maid helps the girl, who enters, take off her coat, and then exits. The Apache,, hiding behind a curtain, is discovered and relieves the girl of a pearl necklace. The girl, instead of screaming, smiles and flirts with him and, for no reason at all, they start waltzing, during which the girl takes a knife out of the Apache's pocket, stabs him in the back. She then puts on her coat and runs away, forgetting the necklace.

The act is beautifully mounted, and Miss Kelly shows real ability as a pantominist. The maid is awkward, and cannot act, and the Apache missed his vocation, as he cannot either act or dance. The act went off at the finish without a curtain call or any applause and, unless the story is changed, the beautiful setting will have to be used somewhere else than in "The Fangs of a Butterfly." S. L. H.

JEAN SOTHERN

Theatre—*Proctor's Fifth Avenue.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*In one.*

Jean Sothern, the well known motion picture actress, can be well satisfied with her success in her new vaudeville offering, which is a singing and talking act.

She starts with a patriotic number, follows with a southern melody, then gives a dialect song, and finishes with a juvenile number. For the first three she wears dresses and for the last wears a white silk waist, knickerbockers and long stockings. Her first number is least suited to her, but still brought her applause. In the southern song she won more favor, and the dialect number still more. But as a juvenile she scored a triumph.

For this she started with a couple of comedy stories and then sang a crying song about a naughty youngster.

Miss Sothern has everything to win success. She has youth, ability, personality, and is pleasing to look at. She should please any audience. E. W.

RIGGS AND RYAN

Theatre—*Proctor's Fifth Avenue.*
Style—*Talking and singing.*
Time—*Eleven minutes.*
Setting—*Special, in one.*

Riggs and Ryan, a young man and woman, have a cleverly built sketch entitled "Disturbing the Peace." The drop represents two adjoining houses, and as the curtain rises the girl is seen through a window of one playing the piano. The young fellow, who lives next door, comes out and remonstrates with the girl for making such a noise, but her brightness wins him, and after a little talk he asks her to play a song he has just written, which she does, and he sings.

The girl then joins him on the stage, and they sing a duet for a finish. Their voices blend well and they make the most out of the number.

Riggs and Ryan are clever performers. They have good material, and put it over to the best advantage. E. W.

NEW ACTS

(Continued on page 19)

"CAMOUFLAGE"

Theatre—*Palace.*
Style—*Comedy dramatic playlet.*
Time—*Twenty-six minutes.*
Setting—*Special.*

Henry Du Vries has produced a peculiar turn in "Camouflage," in which he mixes up a good story with theatrical tricks, leaving it just a tricky playlet without any heart interest, story or sentiment.

A gang of two women and three men counterfeiters is discovered by two detectives, who try to raid it. They are baffled at first, but return after a clue is found, are held up, and then turn the tables on the crooks, marching them off to jail. Staley and Birbeck once had an act in vaudeville from which they flashed from a blacksmith's shack to a parlor and back again.

In "Camouflage" they flash from a counterfeiter's den to a parlor, in order to fool the detectives, who eventually return to capture them, because one of the detectives found a counterfeit $500 bill projecting from one of the couches. The crooks hold up the detectives and another detective comes in through a fire-escape window and turns the tables.

The act is well put on, and holds mild interest on account of several pieces of tricky and stagey business. The acting honors fell to Ernest W. Laceby, who impersonates a British army officer well. The remainder of the cast are types and do their bits well. "Camouflage," while built for entertainment, merely amuses the way a magician would amuse a mystified audience. S. L. H.

O'DONNELL AND BLAIR

Theatre—*Proctor's 23rd St.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

This team presents one of the funniest acts going. The man is an expert acrobat and tumbler, and, by working his stunts into a comedy sketch he gets a better position than he would if he did them straight.

The fun is continuous from beginning to end. He is a piano tuner in wild attire and she is the lady of the house. He comes in slightly drunk and, in the course of the action, disrupts the house generally. On his entrance he stumbles on the portieres and pulls them down, and in trying to fix them falls off the step-ladder, etc. Finally, he puts the ladder on top of the piano and climbs to the top of it. The entire structure sways back and forth. He does some great somersault work in the course of the act, turning over and over all around the stage, finally tumbling up and over the piano.

The act is a comedy winner and should go anywhere. P. K.

SWAN AND MACK

Theatre—*Palace.*
Style—*Black face comedians.*
Time—*Sixteen minutes.*
Setting—*In one.*

Swan and Mack are offering a black face talking act, which is arranged like others seen here before. Several bits like the dice game and bazoo bit have long found their way around the vaudeville circuits.

As to the talk, some of the gags have been done to death. Several good ones are in the act, however. But it lacks speed, class and some new material to make it important enough to occupy the spot assigned it at the Palace. S. L. H.

JOHN McGOWAN AND CO.

Theatre—*Riverside.*
Style—*Musical comedy.*
Time—*Twenty-five minutes.*
Setting—*Special.*

"Some Bride" is the title of a miniature musical comedy which John McGowan, assisted by Adelaide Mason and Leeta Corder, has mounted and produced in a manner which bespeaks not only the ability to present a novelty, but something of artistic value as well.

In three attractive and artistically arranged scenes, the plot of the little piece is unfolded. It deals with the experiences of a young man who must wed within the day or lose a legacy. He proposes to two girls, one of whom asks for time to consider, while the other accepts him at once. As a result, both girls arrive at the church for the wedding, but the right one arrives first, while the second discovers that she does not love him after all. So all ends happily.

The lyrics of the song numbers are particularly good and the melodies tuneful, the best being "365 Days in the Year" and "Has Old Broadway Changed Since I Left Home," a well put on telephone song showing a girl in New York at one end of the wire and a soldier in France at the other. One of the girls has an excellent soprano voice, while the other is a dancer of ability.

McGowan is a fine light comedian, has a good voice and plenty of personality. The lyrics of the piece are by McGowan and Miss Blair Treynor, while John Malloy wrote the music. W. V.

LITT AND NOLAN

Theatre—*Proctor's 58th St.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Except for the fact that the girl in this team sings much better than the average, the act is not particularly better nor worse than a dozen similar ones. It has no novelty nor surprise, and while it will please mildly, it will never get beyond the small time. The man is a liability rather than an asset. As a comedian he is poor, and he doesn't sing at all well.

They do five songs and some dialogue. Their talk consists of quarreling and calling each other names, etc. Much of their stuff is in bad taste, even for the small circuits, notably his references to her stoutness, in which various similes are used. P. K.

SHARP AND GIBSON

Theatre—*Olympic.*
Time—*Eighteen minutes.*
Setting—*In one.*
Style—*Talk and songs.*

Two boys, one in blackface and the other in tan, offer a little skit that should find a place on small time bills.

They open with a line of gags, after which the blackface plays a trombone and dances at the same time. This bit is the only poor bit in their routine. The tan face then goes into a recitation which describes the war in baseball terms. He then goes into a number, after which the blackface does a parody on the same number. Another good bit, but rather old one, is the "Yes, We Did" bit.

They finish with a newspaper number describing the news of the day in song. L. R. G.

HYMAN ADLER AND CO.

Theatre—*Eighty-first St.*
Style—*Comedy sketch.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Mr. Adler is appearing in a play called "The Schemers," which, for literary quality, exceeds anything the writer has seen in vaudeville. Although well and subtly written, it is not by any means over the heads of the audience, as the types drawn are familiar ones and are done with absolute realism. Every line is a comedy gem and the situations are logically and dramatically worked up. The acting of the four principals leaves nothing to be desired. To sum up, the act is one of the best sketches going, as far as idea, production and acting are concerned.

Adler is a Hebrew widower and a friend of Mrs. Nachman, a widow. He has a son, she a daughter; they are desirous of making a match between the two. The old man sends the children to see a movie of "Romeo and Juliet," thinking this will arouse their romantic spirits. The best thing in the play is where he explains the plot to the widow, in colloquial language. The children return unimpressed, so the old folks decide to forbid them to marry each other, knowing that this will be the most effective way of getting them to do so. They elope, and the old man is happy. He sees how closely they have followed the story of "Romeo and Juliet."

He is then struck though by the memory that that tale ends with the death of the lovers and is instantly certain that the two will follow it to the end. A 'phone call from the young man settles his mind, and the plays ends with the obvious but cheap solution of having the old man and woman decide to marry also.

The play should end with comedy instead of with the sentimental ballad which Adler sings to the woman. This ending weakens it considerably. That is only a detail, however, and will not interfere with the success of the turn. P. K.

LIEUT. B. C. HILLIAM

Theatre—*Riverside.*
Style—*Pianologue.*
Time—*Sixteen minutes.*
Setting—*In one.*

Lieutenant B. C. Hilliam, of the Canadian army, is back after serving two years in the trenches in France. In citizen's clothes and with no reference to his military career, with the exception of stating that his songs were written in the trenches for the entertainment of the soldiers and not for Broadway audiences, he offers a routine of piano numbers and songs of which he is the composer.

The first is "Tipperary," played as he believed it would have been written if composed by the old masters, ending by playing it in the march tempo Sousa would have provided.

His first song was "Everybody's Waiting for Somebody Else," a melodious novelty number. The next was a comedy song, containing a well written lyric, with a love subject arranged so as to suit the requirements of any lover. The first verse gave an idea of a love ballad which a butcher might require and the second that of a busy Wall Street man.

His third number was "Life is Like a Game of Cards," and the final and by far the best, a patriotic song entitled "Freedom for All Forever," which showed that the Lieutenant has exceptional talent for composition. The number has a singing melody which should carry it to success.

He is a good pianist, has a fair voice and, on his first metropolitan appearance, did well. W. V.

DRAMATIC and MUSICAL

"THE COPPERHEAD" AT THE SHUBERT SCORES SUCCESS

"THE COPPERHEAD."—A play in four acts by Augustus Thomas, from a story by Frederick Landis. Produced Monday night, February 18, at the Shubert.

CAST.

First Epoch.

Joey Shanks.....Raymond Hackett
Grandma Perley.....Eugenie Woodward
Ma .....Doris Rankin
Captain Hardy.....Albert Phillips
Milt Shanks.....Lionel Barrymore
Mrs. Bates.....Evelyn Archer
Sue Perley.....Gladys Burgette
Lem Tollard.....Ethelbert Hales
Newt Gillespie.....William Norton
Andrews.....Harry Hadfield
Sam Carter.....Chester Morris

Additional characters in Second Epoch.

Madeline King.....Doris Rankin
Philip Manning.....Thomas Carrigan
Mrs. Manning.....Grace Reals
Dr. Randall.....Hayden Stevenson

Augustus Thomas' new play founded on a novel by Frederick Landis and produced at the Shubert Theatre on Monday night is one of the most notable of the long list of Thomas successes and is one of the few plays of the past decade which can truthfully be called great.

The author has divided it into two "epochs." The first half is at the time of the outbreak of the Civil War and the second forty years afterward and the scenes are laid in a small town in southern Illinois.

At the opening of the play the town is alive with preparations for the war and patriotism runs high. The intense feeling of loyalty for the North is shown everywhere. There remains however one character whose loyalty to the cause of the North is under suspicion. He is Milton Shanks who belongs to the organization of Copperheads, an order, which strenuously combatted the war plans of the North. Shanks' son, a boy of sixteen, enlists and marches away, but Shanks remains behind continually talking peace and is despised by his patriotic neighbors and even his own wife.

While his boy is at the front a clash between the Copperheads and the supporters of the Union occurs and shots are fired. Shanks and some of his friends are arrested, and Shanks is found guilty of murder. He is pardoned by the Governor and returns home just in time to attend the funeral of his son who had been killed at the front, but is refused even a sight of his dead boy's face as he is branded everywhere as a traitor.

Forty years pass. And Shanks all this time has lived alone ostracized by his neighbors, his only interest in life being centred in his granddaughter. This girl whose happiness is threatened by the shadow of his past unseals his lips. Through all these years he has carried a great secret. He is no traitor but a martyr to the cause of the North and he tells his story.

This scene, the climax of the four act play, gave Lionel Barrymore the opportunity of demonstrating that he is a great actor. His exhibition of intense feeling was really wonderful, and at the fall of the curtain the audience stood for at least ten minutes cheering him and Mr. Thomas who was called upon the stage.

The piece was excellently acted throughcut. Doris Rankin gave a fine performance as the wife of Milton Shanks and in the second epoch as his granddaughter. Albert Phillips did an excellent bit of acting as Capt. Hardy. William Norton was good as Newt Gillespie and the balance of the cast was excellent.

WHAT THE DAILIES SAY.

Sun—*Scored a success.*
Tribune—*A fine play.*
World—*Remarkable in appeal.*
American—*Has dramatic moments.*
Times—*Final curtain strong.*

GERMAN DRAMA TO GO

The Irving Place Theatre will cease to be the home of German drama on the first of May and the resort will become a Yiddish playhouse, opening as such next August, under the management of Morris Schwartz, one of the leading actors now appearing at Kessler's Second Avenue Theatre. This theatre has given German spoken drama for twenty-seven years and for more than five years has been under the direction of Rudolph Christians. Many players who have since become prominent on the English speaking stage made their first appearances in New York at the Irving Place Theatre.

ETHEL BARRYMORE IS DELIGHTFUL IN "THE OFF CHANCE"

"THE OFF CHANCE"—A comedy in four acts by R. C. Carton. Presented on Thursday night, February 14, at the Empire Theatre.

CAST.

Duke of Burchester .....Cyril Keightley
Lord Cardonnell .....E. Lyall Swete
Sir George Rainsford.....Albert Gran
Cornelius Jeffcott Bayne.....John Cope
Major Bagleigh .....Edward Emery
Mr. Brunson .....Thomas Louden
Deade .....Charles Webster
Meecher .....J. M. Troughton
Lethridge .....Charles Gibson
Duchess of Burchester ..Eva La Gallienne
Lady Rainsford .....Cecilia Radcliffe
Mme. Maria De Blanca..Marcelle Roussillion
Mrs. Meecher .....Clara T. Bracy
Watson .....Louise Worthington
Lady Cardonnell .....Ethel Barrymore

Ethel Barrymore, who announced some time ago that she would devote the remainder of the season to the revival of famous plays, has made a departure from her plans by presenting a new English comedy by R. C. Carton, called "The Off Chance."

In it Miss Barrymore appeared in a new character, one which gives this talented actress full scope for her maturing charms. In it she is a middle aged woman, in fact a mother-in-law, who takes up the muddled domestic affairs of her daughter, whom she has not seen in years, and those of her son-in-law, who is on the verge of eloping to Vienna with a music hall dancer, and happily reunites them.

As the resourceful mother, who is determined that her daughter, if possible, is to be saved the heart burnings and disappointments which she suffered when a young woman, and to save her from the divorce courts, Miss Barrymore, always charming and never more lovely to contemplate, was delightful.

She never overplayed her role, but in a light, almost humorous manner, exposed a cheating poker player, sent the dancer on her way to Vienna alone, and then carried her son-in-law off to find his wife with the man she had eloped with.

Of course, in reality, the wife had not eloped at all, but merely played a part which the clever mother had arranged.

Edward Emery was perhaps the best of an excellently selected company. He was a quiet, pleasant mannered card sharp, and in his scenes with Miss Barrymore was excellent.

Cyril Keightley, as the young scapegrace husband, gave an easy and pleasing performance, while John Cope, excellent actor that he is, had the misfortune of being cast to play an Englishman's idea of an American millionaire.

E. Lyall Swete played his part of an easy-going man-of-the-world with ease, and Eva Le Gallienne, as the young wife, was wholly charming.

What the Dailies Say.

Times—*Sparkles with wit.*
World—*A stencilled comedy.*
Tribune—*Mixed in merits.*
Sun—*A bright play.*
Herald—*Pleasant play for popular star.*

SINBAD DAZZLES WITH ITS WEALTH OF ORIENTAL SPLENDOR

"SINBAD"—An extravaganza in two acts and fourteen scenes. Staged by J. C. Huffman. Dialogue and lyrics by Harold Atteridge. Music by Sigmund Romberg and Al Jolson, presented Thursday evening, February 14th, at the Winter Garden.

Principals:—Al Jolson, Roshanara, Nora White, Hazell Cox, Kitty Doner, Mabel Withee, Franklyn A. Batie, Virginia Fox Brooks, Forrest Huff, Constance Farber, Frank Grace, Johnny Berkes, Alexis Kosloff, Irene Farber, Mlle. Rita, Grace Washburn, Frank Holmes, Jessie Reed, Thelma Turnball, Florence Elmore, Bob McClellan, Harry Kearley, Fritzie von Busing, Lawrence D'Orsay, Pearl Germond, Mildred La Gue, Vera Mercer, George Thornton, and Edgar Atchison Ely.

"Sinbad," the twenty-third show presented at the Wintergarden, does not follow the traditions of this resort, in so far as there is not the usual attempt at revue. It is purely extravaganza, having fourteen scenes which carry you from a golf links on Long Island to the "Isle of Eternal Youth," with intermediate stops at Bagdad and other Oriental spots of more or less interest. And these spots afford the opportunity for a display of color rarely excelled. It is a show of dazzling beauty and gorgeous effects.

The first scene revealed an Italian garden on the north shore of Long Island, with a perspective showing a double marble staircase to a columned pergola, above which were branches of oak and magnolias. During this scene a curtain behind the pergola was raised and tableaux, illustrating some of the songs, were shown.

"A Street in Bagdad," the third scene, was a glare of color and movement, as was the fifth scene, which displayed "The Palace of Sinbad." "The Cabin of the Good Ship Whale," "The Deck of the Whale" and "A Raft on the Briny Deep," though less colorful, were more impressive.

Of the show itself, the first hit was scored by Constance Farber, with a song entitled "Where Do They Get Those Guys?" Al. Jolson came next, with "Take the Night Boat to Albany," and another by this comedian called "Cleopatra." "I Came from Cairo" was rendered by Miss Farber and the Cairo girls, and as an adjunct to the song Roshanara, Alexis Koslof and Magic Lamp Dances gave a pretty dance number.

When Jolson made his first appearance the audience gave him an ovation. In the character of Inbad he was, of course, funny, but the atmosphere of the Orient is not conducive to hilarious fun, and, therefore, he seemed less humorous than is his wont.

Forrest Huff as Sinbad and Lawrence D'Orsay as the King were valuable assets to the show. Kitty Doner scored a pronounced success in her dance, with Frank Grace and Johnny Berkes in "The Perfumed East."

Meehan's leaping dogs were seen in "The Amateur Dog Show," and were one of the most heartily applauded features of the evening.

The production is staged with a lavishness seldom seen even on Broadway. It is, perhaps, too dazzling, but, when one considers that it is an Arabian Nights spectacle, one knows that gorgeousness and splendor are its chief attributes.

WHAT THE DAILIES SAY.

Tribune—*Show of many marvels.*
Sun—*Gorgeous scenic effects.*
Herald—*A bomb of beauty.*
American—*Bewildered the audience.*

"MAYTIME" MOVES

"Maytime" moved on Monday night from the Shubert to the Forty-fourth Street Theatre, just across the street.

OPENING DATES AHEAD

"Youth"—Comedy, Feb. 20.
"Her Country"—Punch & Judy, Feb. 21.
"Under Pressure"—Norworth, Feb. 21.
"Sick-A-Bed"—Gaiety, Feb. 25.
"When Rogues Fall Out"—Lexington, Feb. 25.
"A Cure For Curables"—39th Street, Feb. 25.
"The Garden of Allah"—Manhattan, Feb. 25.
"Oh Look"—Vanderbilt, Mar. 4.

OUT OF TOWN

"The Squab Farm"—New Haven, Conn., Feb. 26.
"Friendly Enemies"—Atlantic City, Feb. 28.

SHOWS CLOSING

"General Post"—Gaiety, Feb. 23.
"Blind Youth"—39th Street, Feb. 23.

MOROSCO PLANS BUSY SPRING

Oliver Morosco plans to be busy this Spring. Last Monday he placed in rehearsal Arthur Reichmann's play, "The Little Belgian," which will have its premiere in Chicago in three weeks. "The Blue Pearl," by Anna Crawford Flexner, which Morosco is putting on with the Shuberts, will reach Broadway the latter part of March. "The Walk-Offs," by Frederic and Fannie Hatton, will be given a tryout in the late Spring.

FUND HOLDS LUNCHEON

A luncheon was given by the Stage Children's Fund, Inc., to the mothers of all children enrolled in the organization, at Reisenweber's, last week. It was presided over by Mrs. Millie Thorne, president of the organization, and was arranged and carried out by Mrs. Sol Kyle, Edith Totten, Ida C. Nahm and speakers were Brandon Tynan, Howard Kyle, Edith Totten, Ida C. Nahm and Mme. Menzelli.

THREE ONE ACT PLAYS READY

Three one-act plays are scheduled for presentation at the People's House on Friday, in connection with the forthcoming Socialist Women's Bazaar. They are: "The Woman of It," by Mary Shaw; "Forgotten Souls," by David Pinski, and "The Barbarians," by Rita Wellman.

SWITCH "HER COUNTRY" OPENING

The first performance of "Her Country" at the Punch and Judy Theatre, originally announced for to-night has been postponed till to-morrow night. The change was made to avoid a clash with the opening of the Washington Square Players, which occurs to-night.

PHILLY SEES "A GAUNTLET"

PHILADELPHIA, Feb. 18.—The Theatre Workshop opens an engagement tonight at the Little Theatre in "A Gauntlet," Bjornson's comedy-drama. The company comes direct from New York, where it closed last Saturday night at the People's House.

WOODS BUYS WAR PLAY

A. H. Woods purchased last week a new war play from the pens of Louis Anspacher and Max Marcin. The title of the play is still held in abeyance, but "The Rape of Belgium" and "Gunfire" are under consideration.

TO GIVE "EVERYMAN" ON EASTER

A festival performance of "Everyman" will be given as an Easter Monday matinee at the Metropolitan Opera House, under the auspices of the Society of the Friends of Music. Richard Ordynski will direct the production.

ARNOLD DALY TURNS PLAYWRIGHT

Arnold Daly has written a play entitled "Democracy's King," which he will present during his engagement at the Hudson Theatre, where he opened last night in a revival of "The Master."

TO PRODUCE "THE BLUE PEARL"

"The Blue Pearl," a new comedy by Anne Crawford Flexner, is to be given an early production by Lee Shubert and Oliver Morosco.

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THE PANIC IN FILMS

The business of making films for the independent market has been all shot to pieces during the past few weeks and many manufacturers are wondering how they are going to weather the financial storm they think they see approaching as a result. Productions that have cost in the neighborhood of $60,000 have been thrown on the market for half that sum, and standard films, costing lesser amounts, have been offered for a quick money sale in a proportionately foolhardy manner.

While there is no question but that a film manufacturer must turn his capital over if necessity requires, still there have been many instances where the manufacturer has produced a film and, simply because it did not move immediately, became panic stricken and sold his picture at a big loss. Bad business is not going to last forever and the film manufacturer who becomes so easily frightened at the first ill wind that comes along not only hurts his own business but creates a depressing effect on the market as a whole.

When $60,000 films are sold for $30,000, it creates a new standard of values, and the independent operator who bought the film at the cut-rate price will look at a bona-fide $50,000 picture and inform its producer that it is grossly overvalued, basing his estimate on the "bargain" he purchased rather than on legitimate film-making costs.

In four or five months from now there is little doubt but that a serious shortage of film will exist, because of the fact that most of the market's surplus supply has always been furnished by the independent makers. Conducting their business on the "sell something at any price" basis will wipe most of the timid manufacturers out in the next three months and the market will be affected accordingly.

Those manufacturers who can stick it out and who have a little capital and can afford to mark time for a while, need not worry if they have a few unsold negatives on their shelves at the present time. All that they need to do is to sit tight and await developments, and by the time that the first of September comes around they will be able to dispose of their films at a price that will surprise them—providing they have the gameness to hold a pat hand and wait.

Another factor that should count in preventing the independent film maker from becoming stampeded is the general cutting down of operations ordered recently by the big producers. Less film is being made right now than in many years. More theatres are being built all of the time. These must be supplied by the Fall, and those who have films to meet this extra demand, which will be more or less accentuated by the lessening of the supply from the independent market, can come close to naming their own prices for their product.

Just another little tip to the independent. If—and no one can tell at this writing just what might happen in Europe any day now—the war should end suddenly, the independent's hard to move films would immediately become as active as jumping jacks. Money tied up in films might seem rather far away just at present, but every dollar so invested in pictures of even passable calibre will for the reasons above mentioned return more than their full value.

THE AL G. FIELDS DECISION

The decision of the Trenton jury last week in the Al G. Fields case, wherein it was laid down that the usual two weeks notice which has, for years, been respected by theatrical men, is not effective unless it is stipulated in the original contract that the attraction can be cancelled upon its service, is the most important theatrical decision made in a long time. And, if it is affirmed upon an appeal to the higher courts, it will prove to be highly interesting to producers and bookers alike.

In a few words, the decision is to the effect that a theatrical contract is just like any other contract, inasmuch as it was made to bind the wishes and intentions of the parties that entered into it. Therefor, the jury held that it must be carried out just like any other contract, both sides living up to its contents and provisions. If a manager wants the right to cancel a show upon two weeks notice, a clause to that effect must be made a part of the contract. If a producer wants the same privilege, he must see that there is a paragraph to that effect before he signs his name to the contract. If either fail to do this, he cannot expect to exercise such a privilege afterward.

The final outcome of the matter, then, will be that managers and producers will both have to be more careful in the future and be exactly sure of what they are signing.

For, with this decision to act as a precedent, there will probably be other cases come up which will not likely be decided according to the rule laid down in the present instance.

For instance, a manager of a one night stand attraction will become delayed by storms or otherwise and will wish to cut out several towns in order to catch up with the route mapped out for him. Judged by the decision in this case, he will have to make the cut in towns that are at least two weeks ahead of where he is at the present time. And that will not always be easily done.

And the same situation will apply to the manager who wishes to cancel a show that is coming into his house. He too, will have to look ahead a fortnight.

TWENTY-FIVE YEARS AGO

Henry C. DeMille, playwright, died at Pompton, N. J.

Mittens Willett died at New York City.

"The Diamond Breaker" was produced at the Windsor Theatre, New York.

A benefit was tendered Edwin French, the banjoist.

New plays: "The Girl I Left Behind Me," "Boabdil," "The Knave," "Squirrel Inn."

Campbell and Shepp and Rose Sydell were with the Dixon Co.

Answers to Queries

T. G.—Wouldn't advise you to take that course of action. See some manager first.

A. B. N.—Can't say just when that will happen. Many attempts have been made, and most of them have been unsuccessful.

C. K.—That is a question that will have to be answered by a teacher of dramatics. Would recommend the American Academy of Dramatic Arts.

S. N. M.—Howard Kyle has been a New York stage favorite for more than twenty years.

P. P.—Lenore Ulrich was in pictures before she appeared in "The Heart of Wetona."

H. A.—You are right. For years John B. Dyllyn was popular in vaudeville as a baritone singer.

S. Y.—We believe he claims to be a lineal descendant of Ethan Allen, of Revolutionary times.

J. R.—Enid Bannett is the wife of Fred Niblo. They were married only recently in San Francisco.

S. F.—Charles T. Aldrich was for years one of the best character comedians on the vaudeville stage.

T. P. O.—Gregory Kelly, who plays the lead in "Seventeen," is not so young as he looks. He is past twenty-two.

B. G.—It is the same C. W. Butler who used to appear in the Charles Frohman productions at the Empire Theatre.

W. S. A.—Write her in care of this office, and we will advertise the letter, and she will get it if she reads the paper.

B. C. H.—Vivienne Segal is a native of Philadelphia. She made her New York stage debut several seasons ago at the Casino.

X. Y. Z.—No doubt you have seen Leo Carillo's drawings, as he has made sketches and caricatures for various publications.

P. I. B.—Ethel Barrymore is a member of one of the oldest American theatrical families. You are right. She is related to John Drew.

D. K.—David Belasco can be addressed at the Belasco Theatre, 44th Street, east of Broadway. Don't know his private secretary's name.

C. G. C.—Can't tell you anything about the young lady in question. You'll have to write her in care of the show. Look in our route list.

V. P.—Emma Carus is in vaudeville. Address her, care of the United Booking Offices, Palace Theatre building, Broadway and 47th Street.

J. K. P.—Edward Abeles was first seen in the role in New York, but after the first week Joseph Howard played the role here and on the road.

A. R. T.—Norval Keedwell will not go to England with William Gillette in "A Successful Calamity," but will head a stock company at Albany.

W. T. R.—Your question is one of a personal nature, and should be addressed to the person concerned. You will most likely get an answer from that source.

T. T.—E. H. Sothern is in France, working on the problem of amusement for the soldiers at the front. Address him care of the Y. M. C. A., and it will be forwarded.

G. H. K.—Anita Stewart is married to her leading man, Rudolph Cameron. The marriage has been kept secret for some months. It was announced only a few weeks ago.

H. I. N.—You have the authorship twisted. George Broadhurst was the author of "The Man of the Hour," while the late Charles Kline wrote "The Lion and the Mouse."

W. W.—Mark Smith, now playing in "Blind Youth," is the third of his family of the same name to win popularity on the stage. His grandfather was a famous actor of his day and his father was also very well known.

Rialto Rattles

HERE IT IS
Joe Leblang, I christen thee "Doc."

PROSPERITY NOTE
Harry Saks Hechheimer, the attorney, hired an office boy last week.

DON'T COME ANY HIGHER
"The King" will make a lot of money for its author, they say. The king was always high up on the royalty list.

THE CRITICS WILL OBLIGE
The meatless days won't give actors much concern as long as the critics continue to furnish them with nice little roasts, every so often.

"REP" ACTORS NOT WORRYING
The reported shortage in eggs hasn't caused any great consternation among the traveling "rep" shows. It's an ill wind that blows nobody good.

BANK NOTE
The Rivoli is coining money, according to report in picture circles. Rothapfel certainly had the right dope when he made the front of the Rivoli look like a bank.

B'WAY LIKES 'EM
Marionettes are now appearing successfully at a Broadway theatre. It isn't the first time, though, by any means, that wooden headed actors have made a hit on Broadway.

SOUNDS LIKE GOOD IDEA
A film company has offered to make pictures that will help to make people conserve food. We've seen many a picture that would make any one lose their appetite in short order.

WONDER WHO'S THE CLOSER
Report from the coast states that Harry Lauder and Charlie Chaplin have become close friends. Seems as if we've heard that Harry and Charlie have been inclined to be a bit close for years.

HIS MIND ALL MADE UP
Dick Lambert says that it makes no difference whatever whether it's Klaw and Erlanger or the Shuberts that seek his support in the theatrical war, the one that offers him $1,000,000 first, gets it.

LARGE SEATING CAPACITY
Bronx exhibitor writes in and states he would like to sell his house. He says he has a seating capacity of two thousand. On busy nights, I suppose he lets every one know he has plenty of room in the rear.

THAT WOULD BE STARTLING
Manager of new Broadway theatre promises to introduce an innovation in connection with his house that will startle every one by its originality. Bet he's planning to sell his best seats at the box office.

TOO LITTLE CHANGE
Too little change in producing methods is the cause of bad conditions in film industry at present, says well known picture man. Too little change in his cash drawer is really what he's kicking about, though.

SOME JOB FOR JURIES
An actor, arrested for breaking the Sunday law, must stand trial before a jury which will tell him whether he was acting or not. Some of those juries are going to have a hard job in bringing in verdicts.

MAKE 'EM ALL STOP JOKING
Big vaudeville circuit has sent out a notice instructing monologists to refrain from springing gags about the coal shortage. Now, if some one will only instruct the coal dealers to stop springing jokes on the public, everybody will be satisfied.

MELODY LANE

RESTRICTED SONG OUT OF HEADLINER'S ACT

Blanche Ring Not Allowed to Sing "Cleopatra" in Vaudeville—Al Jolson Using it

"Cleopatra," Blanche Ring's song hit in the Morosco production "What Next?" and which she featured during the first two weeks of her vaudeville engagement, was not included in her repertoire at the Riverside last week, neither is she singing it this week at the Palace.

The song was a big hit for Miss Ring both in the production and in vaudeville, and the reason for its elimination was something of a mystery until the story of lawyers' letters and threats of legal proceedings against her if she sang it came out.

The song is published by the Remick house, and the singing rights are the property of Oliver Morosco, who, according to information conveyed to Miss Ring, had transferred them to the Shuberts for the new Winter Garden production, where the song is being sung by Al. Jolson.

When Miss Ring learned of the proceedings she communicated with Mr. Jolson and requested permission to sing the song during her New York engagement. This, according to Miss Ring, was denied her in a telegram from Mr. Jolson, in which in positive terms Mr. Jolson refused her permission to sing the number at a single performance.

Those who heard Miss Ring sing the number with the Morosco show and in her vaudeville act say her rendition was a delight to the ear, and the fact that she was not permitted to sing it in New York was regretted.

MOTZAN TO CHANGE PUBLISHERS

Otto Motzan, the songwriter and composer, is spending a vacation at Lakewood, and when he returns, according to a report which was circulated recently in music circles, he will look up a new publishing house to issue his future compositions.

Motzan for the past year or so has been connected with the Karczag Publishing Co., a concern which issued and exploited a number of his compositions, and Motzan was looked upon as something of a fixture with the company.

An argument, however, regarding the merits of his writings, is said to have arisen between Motzan and one of the Meyer brothers of the Karczag Co. which became so heated that harsh words were exchanged, and as a result Motzan declared that his future compositions would bear the imprint of some other house.

Motzan is said to be at work upon a number of new compositions which he will submit to another house after his period of rest at the Jersey resort is over, and he returns to Broadway.

HARRIS HAS NEW CATALOGUE

Charles K. Harris has for the present season a catalogue of songs which, judging from their enthusiastic reception among professional singers, will rival in popularity any of his previous compositions.

The new numbers include "What A Wonderful Dream It Would Be," "When the Cherry Trees Are Blooming" (in Japan), "Will You Be True?" "Just a Bit of Driftwood" (on the Sea of Life), "Is There a Letter for Me?" "Sweetness" (Honeysuckle of Mine), "I Miss the Old Folks Now" and "Love o' Mine."

NOVELTY SONG SCORES

A song which is running a race with "Lorraine, My Beautiful Alsace Lorraine" in the McCarthy & Fisher catalogue is "In The Land O' Yamo Yamo." It is a cleverly written song with some remarkable comedy lyrics.

NEW WITMARK SONG FEATURED

At the Colonial Theatre, Philadelphia, last week, Ripel and Fairfax made a very marked impression indeed with their splendid rendering of Jimmy Monaco's big hit, "I'm Going to Follow the Boys"—one of the biggest successes, in fact, they have ever scored. Their singing also of "All the World Will Be Jealous of Me" remains one of the features of their act. So great is their success with this ballad, which, by the way, they have been singing ever since it was written—a remarkable record in itself for a popular song—that they have no thought of discarding it. In addition to these two big Witmark hits, Ripel and Fairfax also use as incidental numbers "Kiss Me Again" and "You'll Regret the Day, the Day You Broke My Heart," also published by M. Witmark and Sons.

GILBERT & FRIEDLAND BOOKED

Wolfe Gilbert and Anatol Friedland will begin their spring vaudeville tour on March 4th when they open in Baltimore. After this, engagements at the Alhambra, Royal, Colonial, Riverside and Palace theatres, New York will be played.

They will sing a repertoire of their song hits of last year as well a number of new compositions which will be heard for the first time at the time of their vaudeville engagement.

GILBERT HAD A BIG YEAR

According to the report made by Jos. W. Stern & Co. to the U. S. Internal Revenue department, L. Wolfe Gilbert, the songwriter, received from their firm during the year 1917 the sum of $17,060.

This of course does not include Mr. Gilbert's salary as a vaudeville actor, which during the year amounted to a large sum.

And still, it is frequently said that songwriting is a poorly paid profession.

HARRIS SONG SCORES HIT

"I Miss the Old Folks Now," the novelty number by Van and Schenck, is one of the features in the act of this clever pair, who are playing a two weeks' engagement in all of the local Keith houses.

The song, which is sung at every performance, is scoring a hit of big proportions for them.

HARRY ELLIS WRITES A SONG

Harry Ellis, the tenor, who is now in vaudeville, has written a new patriotic song entitled "When the Dove of Peace Flies Over the Sea," which he is successfully featuring in his act.

The song is published by the Douglas and Newman Music Co.

MAURICE RITTER WITH REMICK

Maurice Ritter, formerly manager of the New York office of Forster, the Chicago publisher, is now connected with the professional department of Jerome H. Remick & Co.

IRVING BIBO IN CHICAGO

Irving Bibo, of the Broadway Music Corp., is back in Chicago for a week's stay and is placing the new Broadway songs with many of the best vaudeville acts.

VON TILZER SONG AT RIVERSIDE

The Harry Von Tilzer ballad "Just As Your Mother Was," was successfully introduced at the Riverside theatre last week by Bobby Davis of the "Rubeville" act.

TELL TAYLOR OPENS IN N. Y.

Tell Taylor, the Chicago publisher, has opened a branch office at No. 146 West 45th St. Mr. Taylor in person will be in charge.

SIG BOSLEY IN BOSTON

Sig Bosley, of the professional staff of Gilbert & Friedland, is in Boston for the next two weeks exploiting his firm's new publications.

PATRIOTIC SONGS IN THE COURTS

Joe Rosey Claims "L-i-b-e-r-t-y" Was Taken From His Song "Miss Liberty" Written Ten Years Ago

The case of Joe Rosey against Ted S. Baron and the Victor Talking Machine Company, an action for an injunction and damages in connection with the publication and sale of the song "L-I-B-E-R-T-Y" by Baron, is on the calendar of the Supreme Court and will doubtless be reached this week.

Rosey, who is an amateur song writer, in conjunction with Seymour Furth, over ten years ago wrote a song which he called "Miss Liberty." The number which is of a patriotic nature with a spelling chorus was submitted to the late Maurice Shapiro, who accepted it and delivered to Rosey a contract by the terms of which he agreed to pay a royalty upon the sale of all published copies.

Baron's song published something over a year ago is entitled "L-I-B-E-R-T-Y" is also of a patriotic nature and has a spelling chorus set to a melody which Rosey claims so closely resembles his as to constitute an infringement, especially when taken in conjunction with the spelling of the word "Liberty" in the chorus.

The Victor Talking Machine Co. made records of the Baron song which is the reason Rosey has included the company in his action.

Rosey's song, altough never issued in published form, he claims is particularly appropriate at this time and was about to be issued and exploited when he learned of the defendant Baron's number.

WITMARKS HAVE NEW IRISH HIT

The approach of St. Patrick's Day finds the Witmark house ready with a new Irish song and this time it's one that for all-round excellence is likely to equal, if not surpass all previous records set by the wonderful Irish numbers issued by M. Witmark & Sons. The title alone is enough to make an Irishman's mouth water with pleasant anticipation and the song itself is about as good as any song with an Irish flavor could possibly be, which means an absolute sure-fire winner. All this and more is "The Shannon, The Shamrock, And You," written by Daniel J. Sullivan, who was responsible for that sweet-tuned Irish ballad, "When It's Springtime in Killarney" and "My Irish Song of Songs," Chauncey Olcott's big hit this season, both of which are also published by Witmark. The words of "The Shannon, The Shamrock, And You" are by Phil H. Armstrong and they are excellent and very singable. The performers who have found in times past so many successful Irish numbers supplied by M. Witmark & Sons will rejoice at this addition to the list, for this latest new Irish ballad is one that will fit anywhere and everybody.

TEAM SCORES WITH B'WAY SONG

Billsbury and Robinson, who are meeting with much success in vaudeville, are singing the new Broadway Music Corp. song "Say Au Revoir, But Not Goodbye, Soldier Boy" and its reception is such that they state that it promises to eclipse that of "I May Be Gone For A Long, Long Time."

"AU REVOIR" CLOSES ACTS

Sophie Tucker and Juliette Dika are both using the new Broadway Music Corp. song "Au Revoir But Not Goodbye, Soldier Boy" as the closing number of their respective acts and in spite of the difficult position are scoring great hits with it.

FRED BELCHER IS WELL AGAIN

Fred Belcher, of Jerome H. Remick & Co., is back at his desk again after a severe attack of pneumonia.

EDWARDS AT CAMP MEADE

Gus Edwards, accompanied by his Song Revue of thirty-five people, opened the Camp Meade Liberty theatre last week. The Song Revue is playing the Maryland theatre, Baltimore, and manager Shamberger, and a number of ladies, connected with War Relief work, accompanied the party.

Ten thousand soldiers boys witnessed the performance, during which Mr. Edwards taught them, word by word and line by line the chorus of his new song "Laddie Boy." After learning it they rendered it with a spirit which made the rafters ring.

Upon the return of the company to Baltimore Mr. Shamberger gave a dinner to them all at the Hotel Kernan.

WITMARKS PUBLISH "DADDY MINE"

M. Witmark and Sons have announced the publication of "He's Got Those Big Blue Eyes Like You, Daddy Mine," known for short as "Daddy Mine." It's a wonderful song with a refrain that is a positive inspiration. The words were written by Al Dubin, and the music is by a newcomer, Lew Wilson, who is surely going to make a big reputation from this one song alone. "Daddy Mine" is one of the most sympathetic and appealing little story ballads ever written, and the publishers' confident prediction that it is going to be a whirlwind hit is no mere mild guess. Even a green hand in the business would be safe in such a prophecy.

McKENNA ENGAGED BY GOV'T

William McKenna, the songwriter, has been engaged by the U. S. Government to stage amateur minstrel shows at the various army cantonments and begins work at Camp Gordon, Ga., this week.

Those in charge of the entertainments at the camps believe that minstrels will appeal greatly to the soldiers.

BENNETT JOINS THE FEIST CO.

"Rube" Bennett, a well-known Chicago arranger, for several years connected with the Waterson, Berlin & Snyder Co., has joined the Feist forces and will be connected with the Chicago office.

Mr. Bennett's arrangements are in big demand among vaudeville singers.

NASH SINGS "HOMEWARD BOUND"

Bobbie Nash, with the Five Funsters, was one of the first singers to put on the Feist song "Homeward Bound," and his success with the number was so great that many other acts playing on the same bills with him arranged to immediately incorporate it in their repertoires.

FEIST HAS CLEVER NOVELTY

Leo Feist has published a clever novelty song entitled "K-K-K-Katy" by Geoffrey O'Hara, the Army song leader. The new number is a big favorite with the soldiers who derive a vast amount of pleasure from its lilting tune and cleverly constructed chorus.

BERLIN HAS SEVERE AILMENT

Irving Berlin, who is in the German Hospital, is suffering from a severe ailment which physicians have diagnosed as a tumor of the stomach.

An operation may be necessary.

NEW B'WAY SONG FEATURED

Regan and Renard, who are now playing their sixty-eighth consecutive week of vaudeville booking, are featuring the new Broadway Music Corp. song "Au Revoir But Not Goodbye."

NOVELTY SONG SCORES HIT

Morris and Campbell, at the Riverside theatre last week, scored one of the hits of the bill singing the new Douglas and Newman comedy song "You'd Better Be Nice to Them Now."

STOCK REPERTOIRE

LYNN TO HAVE OPPOSITION STOCK

GOODHUE CO. AT CENTRAL SQ.

LYNN, Mass., Feb. 18.—The Central Square Theatre, this city, has been taken over by H. M. Goodhue, who will open it next Monday with one of the best stock companies ever seen here. He intends to present the best standard of plays Lynn has ever had presented to it by a permanent company. This will make two stock companies in Lynn, and will be the first time the Philan organization, at the Auditorium, has had opposition.

While stock was given in the Central Square several seasons ago, it has usually housed motion pictures or vaudeville and, for some time past, the former style of entertainment, together with tabloid musical shows, has held sway.

Manager Goodhue intends to give his patrons more for their money than they have ever had and, besides giving the latest releases of Broadway successes, he will present motion pictures and vaudeville between the acts. He has had the house renovated, from the stage door to the front entrance, and will start in with the determination to please the local play-goers from the start.

Through Paul Scott, of New York, Goodhue has engaged some of the most capable stock players available, among whom are Alice Bentley, leading woman; Robert Brister, leading man; Edythe Ketchum, second woman; Tedd Brackett, second man; Thomas Chermol, juvenile; Lottie Salisbury, ingenue; Mary McCabe, characters; Harry Fischer, comedian, and Franklin McDonald, stage manager.

Harry Horne is stage director, a fact which guarantees first class productions. Rehearsals are now on for "The Cinderella Man," the opening bill, which will be followed by "Rich Man, Poor Man."

WALDRON PLAYERS WED

FITCHBURG, Mass., Feb. 18.—Lyle C. Clement and Iva Shepard, members of the Waldron Players at the Auditorium, were married last week at the American House here in the presence of a number of their fellow players. Manager Dick Ryder, Director Brooks, Warren Wade, Virginia Zollman, James Marr, Mr. and Mrs. Ralph Murphy, Franklyn Smith and mother, Mr. and Mrs. W. Gardner Kniffen, Helen K. Lewis, Ada Barbour and Scenic Artist Russell and wife were among those who wished the newlyweds well.

HELLMAN CLOSES COMPANY

F. P. Hellman has closed his stock company and is in New York arranging for next season's productions. Harry Sohns, manager of the No. 2 company, which will play two more weeks, will join Mr. Hellman in New York, on March 1. Mr. Hellman reports an excellent season with very little inconvenience in traveling from any cause.

POLI GETS NEW PRIMA DONNA

WASHINGTON, D. C., Feb. 18.—Maude Gray joins the Poli Musical Players next Thursday as prima donna and will open with the company in "The Only Girl." The company is doing an enormous business and will continue its policy indefinitely.

B'WAY TO SEE LEAH WINSLOW

Leah Winslow, the well known stock leading lady, will be seen on Broadway next season in a production which is to have a four weeks' road tour this Spring and then be shelved till August, when it will be brought to New York.

"THE HIDDEN MENACE" PRODUCED

SOMERVILLE, Mass., Feb. 14.—Edward Howard Crosby's new play of the war, entitled "The Hidden Menace," was presented by the Somerville Theatre Players last Monday afternoon and possesses elements of appeal, timely patriotism, mystery, suspense and heart interest.

Its story deals with a wealthy American who controls railroads and great steel making plants. He has listened to the specious arguments of German spies, who pose as pacifists, and lends them the influence of his wealth and position with all sincerity in the cause of patriotism. How the spies make use of the aid he unwittingly gives them for espionage and the furtherance of their plot to blow up an ammunition factory; how his most trusted employe, the fiancé of his daughter becomes involved in the plot; how the girl, a true and sane minded American, thwarted the spies after much heart ache and many acts of heroic daring, is told in a narrative of uncommon dramatic interest. Adelyn Bushnell as the daughter of the railroad owner, scored a triumph. Arthur Howard comes next in the roll of honor. Mr. Howard played the role of the secret service agent and played it well. The spies were effectively represented by John Dugan and Brandon Evans and the amusing young lovers were engagingly played by John Gordon and Ruth Fielding. Mr. Crosby is the dramatic editor on the Boston *Post*.

WILKES GETS PORTLAND THEATRE

PORTLAND, Ore., Feb. 16.—The Wilkes Bros., managers of the Wilkes Theatre, Seattle, Wash., have secured the Eleventh Street Theatre here, and will open it with a stock company.

GERMANTOWN TO HAVE STOCK

PHILADELPHIA, Feb. 16.—The Orpheum Theatre, in Germantown, formerly on the International Circuit, will open the latter part of this month with a permanent stock company.

JOINS HOBOKEN STOCK

HOBOKEN, N. J., Feb. 13.—Dorothea Howard, the new leading lady of the Strand Players, opened Monday in "The Barrier" and won instant favor by her excellent work.

LYON ENTERS VAUDEVILLE

Frank Lyon, well known as a juvenile stock man, is touring Canada with Jane Connelly in a vaudeville skit entitled "Tea for Two." He will return to stock in the Summer.

USHER RETURNS TO STOCK

PORTLAND, Ore., Feb. 14.—James Guy Usher has closed his vaudeville tour and returned to stock. He is now a member of the Alcazar Stock Co., here.

SQUIRES LEAVES POLI COMPANY

WASHINGTON, D. C., Feb. 16.—Jack Squires, leading juvenile of the Poli Musical Stock Company, here, is leaving after the performance tonight.

MILLIMAN REPLACES CARTER

MONTREAL, Can., Feb. 14.—Virginia Milliman has replaced Louise Carter with the Alba Stock Company, at the New Empire Theatre.

HENRY COOTE JOINS POLI STOCK

WASHINGTON, D. C., Feb. 16.—Henry Coote has joined the Poli Musical Players and opens next Monday.

CENTURY ACQUIRES TWO PLAYS

"One Girl's Experience" and "The Good for Nothing Husband" have been acquired for stock by the Century Play Company.

RAND RETURNS TO WILKES

SEATTLE, Wash., Feb. 15.—George Rand is back with the Wilkes Players at the Wilkes Theatre, after a short vacation.

WALTHAM, MASS. RETURNS TO STOCK

COMPANY OPENS FEB. 25

WALTHAM, Mass., Feb. 18.—Frank and Allen have taken a lease on the Park Theatre, here, and will install an excellent stock company and give a round of plays never before seen here in stock.

The Park is the only house in the city devoted to the drama, the others being devoted to motion pictures and vaudeville, and as there has been no stock company here for more than a year and, as the dramatic road shows booked here are few and far between, there seems to be little reason that the enterprise should not be a big go from the start.

Messrs. Frank and Allen have secured, through their New York representative, Olly Logsdon, a company of well known, capable players each of whom should become a favorite with the local playgoers. The list includes: Webra Lestena, leading woman; Guy Harrington, leading man; Charles Stevens, second man; Virginia Zollman, second woman; Fred James, juvenile; Grace Bishop, ingenue; Clyde Veaux, characters; Harry Bolton, general business, and Russell Webster, stage manager. Claude Miller is stage director.

The opening will take place next Monday night with "The House of Glass" as the bill, and the company will be kept busy this week with rehearsals. "Which One Shall I Marry" will follow.

The house has been renovated and repainted from top to bottom and presents a most inviting appearance. Popular prices will prevail.

CENTURY SIGNS UP AUTHORS

Jack White, manager of the Century Play Company, has completed negotiations whereby his concern becomes the exclusive representative of several well known playwrights for the next five years. Among them are Vincent Lawrence, author of "Fate Decides" and "The Girl Outside"; Joseph Noel, author of "The Pawn," "Find the Woman" and "Birds of Prey"; Sidney Toler, author of "Playthings" and "Woman and the Law"; Leonidas Westervelt, author of "The Night of Her Life" and "Miss Adventure," and Mrs. Charles F. Doremus, who has written many plays.

RETURNS TO MILWAUKEE

MILWAUKEE, Wis., Feb. 16.—C. A. Niggemeyer is to return to Milwaukee and reopen his stock company at the Shubert Theatre. The company will include: Harry Mintern, Karl Way, Robert Jones, Will Belmont, Sheridan Davidson, Cora King and Olive Remley. Jack Livingstone will be director.

ENGAGED FOR BROADWAY

SOMERVILLE, Mass., Feb. 16.—Arthur Howard, who appeared this week as the secret service agent in the production of "The Hidden Menace," which was given its preliminary tryout by the Somerville Players, has been engaged to play the role whenever the piece goes to Broadway.

CORNET PLAYER SERIOUSLY CUT

LITCHFIELD, Ill., Feb. 13.—Charles Eckels, a cornet player with the Beveridge Players, is in a serious condition at the St. Francis Hospital here. He is suffering from knife cuts inflicted by a fellow trouper.

MANAGING VANCOUVER THEATRE

VANCOUVER, B. C., Feb. 16.—Charles E. Royal is now managing a stock company at the Empress Theatre.

ANGELL STOCK IS TOURING

PITTSBURGH, Pa., Feb. 19.—The Angell Stock Company, after playing for two years at the Park Theatre here, has taken to the road and will play, principally, engagments of three and four weeks in each town. The company will have a carload of special scenery, and includes Joe Angell, Frank Root, Charles White, Perry Norman, Allan Fisher, Barry Donnelly, Alice Bowdish, Dorothea Bowdish, Alice Comisson, Neva Fisher and Tom Aiton, business manager. Every member owns a Liberty Bond, and also belongs to the Red Cross. Manager Angell's brother, Cyril M., is a member of the Aviation Corps, in training at Fort Worth, Texas.

WILLIAMS SHOW REOPENS

ROSLYN, Wash., Feb. 16.—The Dave Williams Repertoire Company reopened Monday in "Ole, the Swede." The company was playing Southern Idaho but was driven out of that territory a few weeks ago by the floods, which tied up railroad traffic and forced Manager Williams to close, temporarily.

BYBEE STOCK OPENS MARCH 15

LARNED, Kan., Feb. 18.—The Bybee Stock Company will open its regular season here on the fifteenth of next month. The show will travel, this season, in two large automobiles and will therefore not be hampered by lack of transportation facilities.

MARCUS SHOW BACK IN PORTLAND

PORTLAND, Me., Feb. 15.—The Marcus Musical Comedy Company has returned to this city after an absence of three years and has opened at the Jefferson Theatre. The company is larger than when here before and the business is excellent.

WARDS WITH WILSON STOCK

OKLAHOMA CITY, Okla., Feb. 16.—Mr. and Mrs. E. C. Ward are with the Wilson Players, now playing an indefinite engagement in this city, and giving two bills a week.

CLOSES WITH NORTH BROS.

HOLTON, Kan., Feb. 16.—Genevieve Russell, who closed with the North Brothers' Stock, is resting at her home here. Charles Robinson, who also left the company, has joined an International Circuit company.

ALMOND BUILDS CAMP THEATRE

CHARLOTTE, N. C., Feb. 16.—Jethro Almond has completed his theatre at Camp Green No. 1 and will open it next week with vaudeville and pictures. Meanwhile, his tent show goes merrily on its way.

WHITE AND IRVING JOIN FOX

SULPHUR SPRINGS, Tex., Feb. 14.—White and Irving have joined the Roy E. Fox Show, replacing the Four Copelands, who left last week. The show is finishing its third week here.

CUBINE TO OPEN OWN SHOW

KANSAS CITY, Mo., Feb. 16.—Charley Cubine has closed with the stock at the Grand and gone to his home in Coffeyville, Kan., for a rest before opening with his own show.

NYES LEAVE DUBINSKY CO.

KANSAS CITY, Mo., Feb. 15.—T. L. Nye and wife (Rae) have closed a four weeks' engagement as a feature act with the Dubinsky Bros. Stock Company.

JOINS MALDEN STOCK

MALDEN, Mass., Feb. 18.—Ann Hamilton has joined the Appell and Bradstreet Stock Company as leading lady.

JOINS KANSAS CITY STOCK

KANSAS CITY, Mo., Feb. 15.—Beatrice Sallee has joined the Grand Players at the Grand Theatre, this city.

THE SWEETEST, PUREST, PRETTIEST AND MOST PERFECT HEART STORY SONG OF THE SEASON

"WHAT A WONDERFUL DREAM IT WOULD BE"

WORDS AND MUSIC BY CHAS. K. HARRIS

A WONDERFUL MELODY, A WONDERFUL LYRIC AND A WONDERFUL ARRANGEMENT

THIS IS YOUR COPY OF BOTH WORDS AND MUSIC. ORCHESTRATIONS SENT IN ANY KEY DESIRED

RELEASED FOR 1918

"HAPPINESS"
"WILL YOU BE TRUE?"
"IS THERE A LETTER FOR ME?"
"WHEN THE CHERRY TREES ARE BLOOMING IN JAPAN"
"I MISS THE OLD FOLKS NOW"
"SWEETNESS, HONEY SUCKLE OF MINE"
And the Song Eternal
"BREAK THE NEWS TO MOTHER"
Now in Press
"YOU LOOK LIKE AN ANGEL" (But There's Devil in You)
And
"WAR TIME BLUES"

What A Wonderful Dream It Would Be.
Andante moderato.
Words and Music by CHAS. K. HARRIS.
Ev - 'ry home in the na - tion, no mat - ter what sta - tion, Some
'Cross the seas men are slay - ing, back home moth - ers pray - ing, The
brave boy has ans-wered the call While their moth-ers have blessd them, Have
good an - gels guard her brave boy While she reads of the bat - tle Where
kissed and ca - ressed them, Yet smil - ing - ly gave up their all.
shot and shell rat - tle, The bat - tle which may end her joy.
rit.
Chorus.
What a won - der - ful won - der - ful dream it would be If our
lad - die boys came sail - ing home, With their bright smil - ing fac - es no
scars and no trac - es of dark wea - ry nights spent a - lone, What a
won - der - ful won - der - ful dream it would be. If the moth - ers could
live just to see Their boys safe at home sleep - ing, No heart aches or
weep - ing What a won - der - ful won - der - ful dream. What a dream.
1
2

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BURLESQUE

PECK SWITCHES A.B.A. WHEEL TOWNS AGAIN

CHANGES WEEK AFTER CLEVELAND

Now that the Tuesday closing day has been cancelled by Fuel Administrator Garfield, General Manager Geo. Peck has announced the following changes on the American Burlesque Circuit to take effect this week.

The week after Cleveland will be Monday, Erie; Tuesday, Oil City; Wednesday, New Castle; Thursday, Friday and Saturday, Youngstown. The change here is Ashtabula, which the companies played Tuesdays heretofore. It is replaced by Oil City.

The Penn Circuit will run with Monday at McKeesport; Tuesday, Johnstown; Wednesday, Altoona; Thursday, Harrisburg; Friday, York, and Saturday, Reading. The companies have been playing Johnstown Monday, but will go from there to McKeesport on Monday hereafter.

The week after Philadelphia going East, they will play Monday at South Bethlehem; Tuesday, Easton, and the following four days at Wilkes-Barre.

After Scranton, the week will be made up with Monday and Tuesday at Binghamton; Wednesday will alternate with Oneida one week and Norwich the next; Thursday in Oswego, and Friday and Saturday at Niagara Falls.

IRENE SHANNON CLOSES

Irene Shannon, prima donna, has closed with the "Jolly Girls." Miss Shannon did not appear at the Olympic, New York, after a performance last week, and no word had been received from her. Up to the time the show left town Francis St. Clair, prima donna of the "Million Dollar Dolls," has replaced her.

Word was received last Saturday from Philadelphia that Miss Shannon was in a private hospital in that city suffering with a nervous breakdown.

BOOKED FOR SOUTH AMERICA

Kennedy and Kreamer, the dancing sensations with Al. Reeves Show this season, have been booked over the Sequin Tour of South America. They will leave here about May 15 to open in Buenos Aires the last week in June.

TO MARRY MARCH 24

Hattie Keith, "Blutch" Cooper's private secretary, has decided on Mar. 24 for the date of her marriage. This is a week earlier than had been previously arranged. Miss Keith will marry Charles Epstein, a non-professional.

ORDER NEW SHOWS

Herk, Kelly and Damsel have commissioned the new producing firm of Smith, Osborne and Wakefield to write new books, music and lyrics for their shows on the American Circuit next season.

MADINE GREY HAS ACT

ST. LOUIS, Mo., Feb. 18.—Madine Grey, who played "Patsey" a clever soubrette role in "The Only Girl" company this season, is preparing a dancing act which she will launch in vaudeville shortly.

PRIMA DONNA MARRIES JUGGLER

Grace Anderson, prima donna of "The Bowery Burlesquers" and Joe Bannon of the Juggling Bannons, were married in Chicago Feb. 5.

CHORUS GIRL GETS INSANE

Reta Hartford, one of the girls in the chorus of the "Biff, Bing, Bang" show, suddenly lost her mind during a performance at the Gayety last week.

This was the young lady's first season in burlesque, she having previously been studying for the dramatic stage. She is now in the observation ward of Bellevue Hospital. Her father is looking after her.

BELFRAGE'S ACT IS BOOKED

Jake Lieberman last week booked "Belfrage's Six Diving Belles" over the Pantages Circuit, to open in Minneapolis June 9 and to play one-week stands. The act is now featured with the "Hip, Hip, Hooray Girls" on the Columbia Circuit, and will close on the Pantages time only to join the show next August.

WINTER GARDEN CAST CHANGES

Viola Spactle is now the ingenue of the National Winter Garden Show. Estelle Colbert is soubrette and Ethel Deveaux second soubrette. Fay Shirley, prima donna, closed with the show last Saturday. Easter Higbee replaces her.

HASTINGS SIGNS NEW INGENUE

Harry Hastings signed Mildred Hewett, a singing ingenue, last Monday, for his show for next season. She was prima donna of "Very Good Eddie" early in the season, and has been in vaudeville since.

SID GOLD WALKS OUT

Evelyn Cunningham, who is playing the Loew Circuit with her "single," jumped into the Ben Welch Show the last three days at Hurtig and Seamon's, after Sid Gold walked out. She did her act.

DOLLY WEBB LOSES BROTHER

ROCHESTER, N. Y., Feb. 14.—Benj. Armond, a brother of Dolly Webb, prima donna of "The Darlings of Paris" Company, died at his home in this city today, after a long illness.

FRED McCLOY IS SICK

Fred McCloy, business manager and press representative of the Columbia, has been confined to his home in New York since last Wednesday with an attack of la grippe.

COOPER BUYS "SEREMONDA

James E. Cooper purchased, last Thursday, the entire production, excepting the book, of "Seremonda," which he will use for one of his Columbia attractions next season.

GETS THREE YEAR CONTRACT

Helen Andrews, the soubrette who joined the "Biff, Bing, Bang" show at the Star, has done so well that James E. Cooper has signed her for three years more.

KITTY MADISON IS SIGNED

Kitty Madison, who closed recently as soubrette of the "Hip, Hip, Hooray Girls," has been booked by Roehm & Richards with Bedini's "Forty Thieves."

WILL PLAY VAUDE.

The Woods Sisters, with Al. Reeves Show this season, will appear in vaudeville for eight weeks at the close of their burlesque season.

CURTIN IS MADE SHERIFF

"Uncle" Jim Curtin, manager of the Empire, Brooklyn, was appointed a special deputy sheriff of Kings County last Saturday.

WILL J. DEARY CLOSES

Will J. Deary closed with "Odds and Ends" last Saturday.

CAMPS MAY GET BURLESQUE SHOWS

OFFICIALS WATCH PRODUCTIONS

Some of the shows now playing the two burlesque wheels may have an opportunity to play from two to four weeks in addition to the regular season by playing army camp theatres, it was learned last week. The time would be dependent upon how long the warm weather held off.

During the past several weeks, the officers in charge of the entertainment at camp theatres have had representatives attending the Columbia Theatre with an eye to determining just what shows that play there would be of the class desired for the camps. A description of each has been made and filed.

Owing to the fact that the Y. M. C. A. and other organizations are very liable to raise loud objections if the camps undertake to provide the soldiers with burlesque, the officials who have the matter in charge are exercising great care in looking over the shows to be sure that there is absolutely nothing objectionable in them. They feel that the men want burlesque and, if they are certain that all features which might arouse criticism are eliminated, they will play a few shows, at least, until their suitability is demonstrated.

Some of the shows already seen are deemed to be of the right calibre, one such being "Hello America." The terms being offered are 70—30.

BOSTON TO HAVE STOCK AGAIN

BOSTON, Mass., Feb. 19.—Strauss and Franklyn will again place burlesque stock at the Howard, this city, opening May 13.

Fred Strauss will manage the company. No announcement has been made as yet who the principals will be, but it is said that an all star cast will be offered and eighteen girls will be in the chorus.

MISS MARBURY A FRENCH RESIDENT

In the United States Appraiser's Court Judges Waite, Hay and Adamson last week rendered a decision that Elisabeth Marbury is a French resident, and therefore her personal effects which she brought with her to New York on October 23, 1916, are exempt from taxation.

BEN WELCH FILLS IN

Ben Welch filled in at the Riverside Monday and Tuesday in place of Franklyn Ardell.

His show laid off the first two days of this week, opening in Stamford Wednesday.

FAY SHIRLEY REPLACED

Easter Higbee, late of the Harry Hastings Big Show, this week replaced Fay Shirley with the Minky Brothers' National Winter Garden Show as prima donna.

LILLIAN SMITH BACK IN CAST

Lillian Smith rejoined the Watson Beef Trust at Hurtig and Seamon's this week. She has been ill the past four weeks.

FRANK NOLTIE TO CLOSE

Frank Noltie closes with the National Winter Garden Show at Kahn's Follies Saturday night.

CARLYLE HEADS WILLIAMS SHOW

Joe Carlyle is now agent of the Sim Williams Show, having joined last week.

Burlesque News continued on Page 27

"BROADWAY FROLICS" HAS THE CAST, BUT MATERIAL FALLS DOWN

The "Broadway Frolics," featuring Lon Hascall, is at the Columbia this week. The show is not what it should be with three such well known and clever comedians as Hascall, Dobbs and Tenbrooke. The scenic effects and costumes, however, are above the average. The chorus has a pretty lot of girls who can sing and dance, and the numbers are attractive. The bits, some of which are new and some old, get over, as they are worked up by clever people.

Lon Hascall, in the first act, is an old "legit." He works "straight" in the first scene of the second act, and then goes into the "tough" character of an announcer in front of Luna Park. He handles himself well in each.

Wilbur Dobbs is then again seen in his famous "Dutch," and gets no end of laughs whenever he is on the stage.

Jim Tenbrooke does black-face in the first part and portrays the part very naturally. He changes to his own character later.

Mark Thompson does the "straight." He handles his lines well and "feeds" nicely.

Jack Nickols does a tramp. His best bit is when he falls off a wall in the military scene. He does a half dozen of these falls, which were all good for laughs. Richard Simmonds does a "Rube" and is seen in bits.

Bertha Delmonte is a classy looking prima donna, who can wear gowns and tights very well.

Bessie Baker is a clever soubrette, who puts her numbers over with plenty of life. She has a good speaking voice and works nicely in the scenes. Her wardrobe is pretty, also.

Eileen Sheridan is the ingenue.

The "money" bit by Dobbs, Tenbrook and Thompson, worked out nicely, as did the "dog" bit, done by Hascall, Thompson, and the Misses Baker, Delmonte, Sheridan and Rio.

The pick-out number was on a little early in the show, slowing the performance up a bit.

Dobbs' scene, with Miss Delmonte, is amusing.

"The "bench" scene, with Hascal and Miss Sheridan, was good for laughs. The "William Tell" bit, with Tenbrooke as the apple boy and Thompson doing the shooting, worked out nicely.

Dobbs was very funny in the "love" scene with Miss Sheridan.

Dobbs' flute specialty went big.

The "dentist" bit, with Hascall as the dentist and Dobbs and Thompson as patients, is a good comedy scene, and was worked up for plenty of laughs.

The "watch" bit went over, with Tenbrooke Thompson and Nichols.

Hascall offered a good specialty, opening with a recitation song, which was followed by some good stories. He closes with a recitation, "Guy from Texas," which went over big.

Miss Sheridan's specialty at the piano followed. The act is fair.

Tenbrooke's appearance in a bathing suit in the Luna Park scene caused an outburst of laughter. It was a funny make-up.

A comedy quartette made up of Hascall, Dobbs, Tenbrooke and Thompson is good and went over big.

The show has the cast, but not the material. Every one works hard, but it must be disappointing to do so under these conditions. SID.

COAL SHORTAGE CAUSES LAY-OFF

Owing to a shortage of coal at Marion, Ind., last week, the act of Pepple and Greenwald's "All Girl Revue" was compelled to lay off the last three days. The act opened on the Sun time at Lima, Ohio, this week.

Be the first to sing this beautiful charming ballad. Will follow any song ever published.

I MISS

DADDY'S GOOD NIGHT KISS

Is the baby ballad you are singing being done to death? Here is a new one to take its place.

DAILY PAPER SAYS:

"THE TUSCANIA lies at the bottom of the ocean, a victim of German ruthlessness. With her are some of our boys who have given their lives that you and I here at home may be safe. These hundred odd lives have gone forever—nothing that *we* can give can in any way atone for what *they* have given.

"But we can do *something*. It may not be much, but what we *can* do we *must* do. Germany has slapped our face. And now she is waiting for our answer.

"Those who know America will realize that every man, woman and child is going to join in an answer that can be heard from one end of Germany to the other.

"When each of us goes to bed tonight let's be able to say to ourselves, 'Well, perhaps I have not done much, but I have at least shown the mothers of our boys that I am behind them, and I have sent an answer to the Kaiser that will make him stop and think.'" *Let this be your answer—*

"WE'RE GOING TO

HANG THE KAISER

UNDER THE LINDEN TREE"

Telegrams from Ed. Wynn, in Shubert's big success "Over the Top," McWaters & Tyson, Kate Elinore and Sam Williams, Felix Adler, Fisher, Luckey & Gordon, Jessie Standish, Lew Cooper, Josephine Davis, Frank Farron, Hahn, Weller & Martz, Maison & Cole, "Happy" Benway, George Jessel, Hyams, Hoyt & Ray, Zelda Santley, Alfretta Symonds, Empire Comedy Four, Calvert & Shane, Tally & Harty, Emmons & Colvin, Kathryn Murray, 3 Salesmen, Katherine Klare, 3 Rounders, Murphy & Klein, Manion & Harris, Lou London, and many other patriotic American performers say they are sensational hits with the great patriotic comedy song.

"YOU ARE A

WONDERFUL BABY"

Telegram from Bonita and Lew Hearn: "'YOU ARE A WONDERFUL BABY,' the greatest song we ever had. Thank you." Frank Dobson, Dooley & Sales, Green & Parker, Barnes & Robinson, Armstrong & James, Marcus & West, Buzzell & Parker, Monarch Comedy Four, Irene & Bobby Smith, Patton & White, Meyers & Mulvey, Cantwell & Walker, O'Brien & Egomar and others all say the same thing.

KENDIS-BROCKMAN MUSIC PUB. CO., Inc., 145 W. 45th St., N. Y.

JAMES SHEER has been accepted for the draft.

Dan Casey will play Keith's Colonial next Sunday.

Vera Michelena leaves the cast of "Flo-Flo" next Saturday night.

Wm. Lloyd is about to revive his vaudeville sketch, "The Scallywag."

Mike Joyce is an enlisted man, with the United States Coast Guard.

Bessie Lester sails for Australia Feb. 27 to play the Rickard's tour.

George Foster Platt is staging "The Squab Farm," now in rehearsal.

Gus Tapley joined the **Adria Ainsley** act last week in Philadelphia.

John Moran, of the Pat Casey offices, is sick and confined to his home.

Peggy Price has arrived from the West with a new singing and dancing act.

Frank Linney and Company have a new sketch entitled "A Chip of the Old Block."

George Miller has been appointed manager of the Camp theatre at Camp Upton.

Frederick Howard is a sergeant of the officers training camp at Camp Devans, Mass.

Ray Comstock, of Elliot, Comstock and Gest, has gone to Palm Beach, Fla., for his health.

Dorothy, daughter of Lillian Russell, is in a Pittsburgh hospital, suffering with diabetes.

Marie Dressler returned to New York last week after a long absence in Los Angeles.

Bessie Clayton is booked for a four weeks' run at the Palace Theatre, starting last week.

Frederick Santley, of the Cohan Revue, has enlisted as an aviation student at the Eagle Aero School.

Harry Reiners has taken Sam Lawrence as a partner in his Motion Picture and Theatrical Agency.

Beatrice Curtis, daughter of Jack Curtis, of Rose and Curtis, is now doing a single in vaudeville.

Fred Stewart leaves the employ of the Shuberts this week after twelve years of service with the firm.

Bert A. Proctor, a member of Harry Sauber's act, "The Jolly Tars," was called for the draft last week.

Mique Cohen, who is a petty officer of the Naval Reserve, has been selected for special Liberty Loan work.

Harry Hines, of Hines and Hendler, has been accepted for the draft, and is expecting his call this Spring.

Loney Haskell has recovered from his broken arm and started a tour of the Orpheum Circuit this week.

Arthur S. Lyons, with the Harry Shea offices, has just returned from a week's illness, due to a severe cold.

Eugene Walter is in Atlantic City, N. J., writing a new play which the Shuberts will produce in the Fall.

Ida Stanhope has replaced Ethel Gray Terry in "The Sea Wolf," a Jack London sketch which Hobart Bosworth is presenting.

Albert E. Hohan, formerly the treasurer of the Manhattan Opera House, who was at Camp Upton, has been transferred to the 7th U. S. Infantry, Camp Green.

ABOUT YOU! AND YOU!! AND YOU!!!

Howard Thurston takes his show onto Shubert time with his engagement at the Lyric Theatre, Cincinnati.

Albertina Rash and her ballet of twenty-four, accompanied Mme. Sarah Bernhardt to Cuba last Thursday.

James Bramlett, stage manager at the Grand Theatre, Atlanta, Ga., purchased a 1918 model Overland car last week.

Vera Myers has been given an additional dancing number in "The Love Mill" at the Forty-eighth Street Theatre.

A. Gorman, known to the stage as Nerve, is in charge of an indoor entertainment to be given at Camp Upton.

Tom Rolfe (The Man in the Box) will be featured in Chesterfield's "What Happened to Ruth" on the Pantages Circuit.

David Belasco was a purchaser last week of choice ancient fabrics at the Blackborne sale in Clarke's Art Rooms.

Conrad Nagel succeeded Henry Hull in the title role of "The Man Who Came Back," opening last Monday in Philadelphia.

Florence Enright, of the Washington Square Players, has signed with the Shuberts to play a leading role in "Petticoats."

Harry Bestey, of Bissett and Bestey, recently drafted, has been exempted and discharged on account of physical disability.

Ed. Bennett, of the Abe Feinberg offices, has passed the physical examination for the draft, and was found physically perfect.

Rosa Lynd will play the leading role in "Her Country," which Walter Knight will produce this week at the Punch and Judy Theatre.

Maude Eburn, having completed her work for Essanay's film production of "A Pair of Sixes," returned to New York last Sunday.

Earl Carroll has been graduated from the school of Military Aeronautics and is awaiting his assignment to an aero training field.

Edna May is mourning the death of her brother, Adelbert E. Pettie, who died last week at the West Hill Sanitarium, Riverdale, N. Y.

Dorothy Neville, formerly a cabaret singer in Chicago, has joined the Kolb and Dill show in that city, and succeeds Miss Chalfont.

Philip Barton has booked W. Horelik and his brother for a tour of South America with Pavlowa. They sailed for Brazil last Saturday.

James Nelson, with the "Bird of Paradise" Company that is playing the coast, was arrested for speeding in Portland, Ore., last week.

Saxon Kling acts the leading role in "Youth," to be presented by the Washington Square Players this week at the Comedy Theatre.

Sue McManamy, now appearing in "Lombardi, Ltd.," is about to be featured in a six-reel feature film to be produced by Gerald Bacon.

Edward Abeles, now playing in "Oh, Lady, Lady" at the Princess Theatre, has contracted with the Metro Film Company to appear in a series of photoplays. He will continue in the spoken drama while doing so.

Bobbie Higgins, of Lydell and Higgins, is about to leave the act on account of the draft. Lydell will get another straight man to replace him.

Bertha Maun has been engaged for the leading role in Ashton Stevens' new play, "Mary's Way Out," when it is presented in New York next Fall.

Clay Crouch and the "O. U. Devil" Company, in which he is featured, after playing in the Middle West, have come East, and open here on March 8.

Max Gordon, of Lewis and Gordon, has been called for examination in the draft for the second time and will be assigned to special duty, if accepted.

Thomas Dugan and **Babette Raymond,** in their revised edition of "They Auto Know Better," are booked for a return tour of the Orpheum Circuit.

Ben Beyer, the comedy cyclist, has returned after a two years' stay abroad, during which time he toured France, England, Australia and South Africa.

J. Hartley Manners has written a new one-act play in which Laurette Taylor will appear March 1 in the Century Theatre for the Actors' Fund benefit.

Jack Houston has been appointed an orderly to the chief of the Bureau of Naval Operations and expects to be stationed in Washington, indefinitely.

Robert C. Harris, publicity representative of the Grand Opera House, Cincinnati, is putting up a strong campaign for director of the Cuvier-Press Club.

Freda Welch and **Florenz Harvey Collins,** members of the Bobb Ott Comedy Company, were married Feb. 16 at Port Jervis, N. Y., where they were playing.

Janet McIlvane, Mary Morrison and **Eleanor Masters** have been added to the cast of "Rock-a-Bye Baby," Selwyn and Company's forthcoming musical production.

C. Hubert Heuck, manager of the Lyric Theatre, Cincinnati, has been confined to his home by illness for two weeks. Walter Heuck is acting manager of the theatre.

La Belle Titcomb and her company opened at Proctor's Theatre, Mt. Vernon, last Monday. They are at the Prospect Theatre, Brooklyn, the last half of this week.

Rudy Wiedoeft, saxophonist with Fanchon and Marco's act, now on the Orpheum Circuit, was drafted last week. He will continue with the act until he is called.

W. E. Boatright and **H. M. Flanders** have leased the Masonic Opera House, Swainsboro, Ga., and opened it with the Anderson-Gunn Comedy Company, week of Feb. 4.

Dan Sherman is building a new hotel at Sherman Lake, Davenport Centre, New York. He is now playing the Western houses as a member of the team of Sherman and De Forest.

Peggy Hopkins and **Simonde D'Herlys,** two of the beauty chorus of the Century show one year ago, have been engaged by Selwyn and Company for small roles in "Rock-a-Bye Baby."

Lucille Chalfont, who was with the Kolb and Dill show in Chicago, has been signed for a period of five years by Campanini and will appear at least once a week, with a salary of $500 a performance.

Lowell Sherman, Alma Tell and **William L. Gibson** will lead the cast of "The Squab Farm," which the Shuberts will present in March.

Louis H. Chalif, the Russian dancer, has written a letter to Secretary of War Baker volunteering his services to introduce folk dances in the various army cantonments around New York.

Bronson Howard, the playwright, attended the wedding last week of his sister, Nellie Claire Howard, to Andrew Strong White. The ceremony occurred Feb. 11 at Washington, D. C.

George Vaux Bacon, the press agent and theatrical writer who was sent to the Federal Prison at Atlanta, Ga., in connection with a German spy plot, has been released and is now working in Chicago.

C. Lemuel Holmes, transportation agent of the Chicago Opera Company, was presented with a solid gold cigarette case last Saturday afternoon by members of New York Local No. 1 Stage Carpenters' Union.

Mrs. Theresa ("Tessie") Finnerty, for years a dresser and wardrobe mistress for many of the leading stars of her day, and more recently in charge of the coat room of B. F. Keith's, Cincinnati, has retired.

Esther Uptike, cashier of a motion picture theatre in Jersey City, N. J., gave a tip to the police of that city which resulted in the arrest of Charles Dubois as a deserter from the United States Navy.

W. D. Ascough, manager of the Palace Theatre, Hartford, Conn., presented the entire Palace bill in the chapel of the Old People's Home, that city, for the entertainment of the inmates on Lincoln's Birthday.

Christine Miller, concert contralto, was married Feb. 11 in Chicago to Daniel M. Clemson, a Pittsburgh capitalist and one-time partner of Andrew Carnegie. Clemson is sixty-five and his bride less than half his age.

Grace Peters, who plays Mrs. Douglas in "Going Up" at the Liberty Theatre, and who speaks French and Italian fluently, has applied to the War Department for a position as interpreter in the signal service corps in France.

Ruth Donnelly, now appearing as Miss Zonne in "Going Up," has become a pupil of the Eagle School of Aviation, and expects to obtain a pilot's license by August. She aims to join the flying corps with Pershing's army in France.

Minnie Dupree, director of the surgical dressings department of the Stage Women's War Relief, has been presented by Julia Arthur with a coral cross in appreciation of the remarkable war relief work Miss Dupree has done since 1914.

Sergeant Major Wm. F. (Spike) Malone, the "Caruso" of the 82d Division at Camp Gordon, Ga., will appear as soloist with the 319th Field Artillery Band at a series of concerts to be given at the Auditorium, in Atlanta, beginning Sunday, February 24.

Sergius M. Trefanoff, a Russian actor, his wife and two children, were saved from death last Sunday when they were rescued by firemen from the top floor of a five-story house on East Seventeenth street. When the firemen arrived flame and smoke made escape by the stairway impossible.

Al. G. Field was paid a signal tribute by the New Jersey Legislature on Lincoln's Birthday when he was given the Legislative Floor. Acting upon a resolution by Assemblyman Geo. G. Yarrow, Acting Speaker Simpson appointed Assemblymen Read, Pierson and Yarrow a committee to escort the veteran minstrel manager to the floor, and he occupied a chair near the rostrum until the termination of the session.

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	BEST SONG IN AMERICA!	**OVER THERE** AMERICA'S BIGGEST HIT!	By GEORGE M. COHAN
2	The song that put "Jazz" on the map **STRUTTERS BALL** The Daddy of all "Jazz" songs by the writer of "Walkin' The Dog"		By SHELTON BROOKS
3	This song will get deep down underneath the skin **HOMEWARD BOUND** You can see Victory and World Peace in this matchless song		By HOWARD JOHNSON COLEMAN GOETZ and GEO. W. MEYER
4	That Smashing big Hit! **MOTHER, DIXIE AND YOU** A rag ballad, wonderful for singles, great for duos, trios and quartettes		By HOWARD JOHNSON and JOSEPH SANTLEY
5	A 22 Karat Gloom Chaser **I DON'T WANT TO GET WELL** A wonderful comedy song with real professional humor		By HARRY PEASE and HOWARD JOHNSON
6	Novelty song that sparkles with success **IN THE LAND OF WEDDING BELLS** You can rely on this one to bring home the bacon		By HOWARD JOHNSON and GEO. W. MEYER
7	Here's a song you think you know **HAIL, HAIL, THE GANG'S ALL HERE** One of the greatest marching refrains ever written		By D. A. ESROM, THEODORE MORSE and ARTHUR SULLIVAN
8	A hit because it can't help being one! **GOOD-BYE BROADWAY, HELLO FRANCE** The "Cheer Up" farewell song adopted by our "Liberty Lads."		By C. FRANCIS REISNER BENNY DAVIS and BILLY BASKETTE
9	The world's Biggest gang song Hit! **WHERE DO WE GO FROM HERE BOYS** The American "Tipperary." The song the boys are marching to today		By HOWARD JOHNSON and PERCY WENRICH
10	At your service. The first aid heart-soothing martial love ballad **I'LL COME BACK TO YOU WHEN IT'S ALL OVER** Will just fit the weak spot in your act		By LEW BROWN and KERRY MILLS
11	Everybody is raving about this whale of a hit! Unquestionably the best Irish song of the season **THERE'S SOMETHING IN THE NAME OF IRELAND** (THAT THE WHOLE WORLD SEEMS TO LOVE)		By HOWARD JOHNSON and MILTON AGER
12	That rapid-fire applause winning hit! **IT'S A LONG WAY TO BERLIN, BUT WE'LL GET THERE** A song thriller with a punch where it belongs!		By ARTHUR FIELDS and LEON FLATOW

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up.

In ordering, professionals will help our department by mentioning number as well as title.

If orchestration is wanted please mention key desired.

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VERY WELL THEN, we take it that by "better" songs is really meant ballads of the higher grade. Here are some that have stood the test and are worthy of the consideration of all artists using or able to use that type of song.

FIRST and foremost we offer Ball and Brennan's exquisite composition *"With All My Heart and Soul,"* of which the Musical Courier editorially said "We would rather have created Ernest R. Ball's new ballad 'With All My Heart and Soul,' destined to decorate every young girl's piano, than composed one of Scriabine's later symphonic poems."

WITH artists of Mme. Frances Alda's calibre and standing singing Theo. Morse's beautiful creation *"Sing Me Love's Lullaby"* we have no hesitancy in recommending it to artists using high class compositions.

WE also direct attention to that standard waltz song triumph *"Give Me All of You"* by Earl Carroll and Milton E. Schwartzwald, from the light opera, "Flora Bella."

FINALLY and with high regard of its artistic value we present Ernest R. Ball and J. Kiern Brennan's latest Celtic ballad *"I'll Find a Bit of Heaven in Your Irish Heart of Love."* The song which has already made a deep impression upon artists partial to this type of composition.

THESE publications are issued in all the necessary keys and will be sent to recognized artists upon request. Please send your permanent as well as your present address.

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NEW ACTS

(Continued from page 9)

YATES AND REED

Theatre—*Proctor's 23rd Street.*
Style—*Singing and comedy.*
Time—*Twelve minutes.*
Setting—*In one.*

The act opens in a surprising manner, which gets the audience at the start. One man enters in evening clothes, slightly drunk, and is followed by a girl in sumptuous attire. He starts a flirtation, and they both sing.

At the finish of the song the "girl" pulls off her hat and appears as a man. The drunk then sings a drinking song in a splendid voice, after which the girl, now in straight business dress, comes on and sings a patriotic number. The two have some dialogue which is above the average.

They also have a good finish. At the close of the last song a girl walks across the stage. The man, who was formerly in female attire, starts to follow her, but the other stops him, saying that she may be his brother. P. K.

WOLF AND WILLOW

Theatre—*Proctor's 58th Street.*
Style—*Talking and singing*
Time—*Twelve minutes.*
Setting—*Special drop.*

The setting of this act represents the golf course of a private sanitarium, and a man enters, just from the city, to take treatment. A girl comes in, and the dialogue starts. It is principally concerned with the sanitarium, where all the patients die. The girl tells him she is the doctor's secretary, so he insists on an examination, which provides some more comedy. They finish with a comedy song and dance, which is well done and provides much amusement.

The act has a better line of talk than most of those seen recently, and the fact that all is along the same line and tells a connected story adds much to the interest. The fun is too mild to ever stop a show, but it is good for a fairly decent position on a small time bill, nevertheless. P. K.

HELEN LA MOUNE

Theatre—*Olympic.*
Time—*Nine minutes.*
Setting—*In one.*
Style—*Songs.*

Helen La Moune needs to work before audiences before she can expect to go very well. She has a certain amount of personality that should be developed and knows how to conduct herself upon the stage. She should also confine herself to comedy and jazz numbers and leave sentimental ballads alone.

Her routine is opened with an Irish bit, after which she goes into a sentimental ballad. Her third number is a comedy one and she finishes playing the ukalele.

The girl needs a different arrangement of songs, and once she gets over her timidness, can look for a spot on the better small time. L. R. G.

ROSE BERRY

Theatre—*Proctor's 58th Street.*
Style—*Singing and pianologue.*
Time—*Fifteen minutes.*
Setting—*In one.*

Rose Berry is strikingly good looking, and wears an attractive gown. She opens with a song, after which she starts her piano work.

She begins with an imitation of a musical comedy prima donna singing, and next offers a classical piano player, followed by a rag-time player in a cabaret. A semi-patriotic song closes.

Miss Berry's numbers are good in themselves, although not strikingly good as imitations. She has an excellent voice, perfect stage presence and a pleasing routine. The act is of the sort which is bound to be liked almost anywhere. P. K.

ARTHUR KLEIN

PRESENTS

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AND

ADELAIDE MASON

IN

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LYRICS BY

BLAIR TREYNOR and MR. McGOWAN

MUSIC BY

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is, without doubt, the most powerful story ballad the war has yet produced

He's Got Those Big Blue Eyes Like You
Daddy Mine
By LEW WILSON & ALFRED DUBIN
Moderato with expression
Our sol-diers in the trench-es re-ceived their mail to-day, From sweet-hearts, wives and moth-ers in the good old U. S. A. There's
This sol-dier boy's a read-er, he's read Shakes-peare and the rest, And he knows Kip-ling back-wards, if you put him to the test; But
one whose heart is danc-ing,— his eyes light up with joy, He
now he claims the great-est of po-ets nev-er wrote A
reads the let-ter o-ver and he shouts, "Boys it's a boy!"
po-em half so pret-ty as this wel-come lit-tle note.
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REFRAIN Tenderly
He's got those big blue eyes like you, Dad-dy, The kind of eyes that seem to speak
And when he smiles he looks like you, Dad-dy, Yes, e-ven to the dim-ple in his
cheek I've named him aft-er you, for I knew you'd want me to, He re-
minds me of you all the time When he grows to be a man, I'll give him
up to Un-cle Sam, Just like I did with you, Dad-dy mine! mine!
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VAUDEVILLE BILLS
For Next Week

U. B. O.

NEW YORK.

Palace—Grace La Rue—Bessie Clayton & Co.—Elsa Ruegger—Santley & Norton. (Five to come.)

Riverside—Dooley & Sales—Mullen & Coogan—Mack & Vincent—Cameron Sisters—Elinore & Williams—Four Boises—Carter De Haven, Flora Parker & Co.—Laura Hope Crews & Co.

Alhambra—Jas. Lucas & Co.—Bert Fitzgibbon—Evelyn Nesbitt & Co.—Wm. J. Riley—Van & Schenck—Halligan & Sykes—Jos. E. Bernard & Co.—Bollinger & Reynolds.

Royal—Mignon—Wm. Gaxton & Co.—Watson Sisters—Frank Dobson—McIntosh & Maids—Coakley & Dunlevy—Foley & O'Neil—Dolly Connolly & Co.—Two Arleys—"Village Tinker."

Colonial—Camilla's Birds—Valeska Suratt & Co.—Moss & Frye—Morris & Campbell—Brenck's Models—Lloyd & Wells—Wright & Dietrick—James & Bonnie Thornton—"Rubeville."

BROOKLYN.

Bushwick—Parish & Peru—Lambert & Ball—Hobert Bosworth & Co.—Helen Gleason & Co.—Sylvia Clark—Jas. C. Morton & Co.—Larry Reilly & Co.—Ryan & Lee—Maximillian's Dogs.

Orpheum—Gladys Hanson—Three Dooleys—Fern & Davis—Mollie King—El Clive—"Jules Circus Day"—Kimberly & Arnold—White & Haig.

BUFFALO, N. Y.

Shea's—Swor & Avey—Gould & Lewis—Lady Duff Gordon—Ray Samuels.

BALTIMORE, MD.

Maryland—Guiran & Newell—Mason & Keeler—Whiting & Burt—Mme. Cronin & Co.—Young & April—Dorothy Brenner—George Jessel—Stella Mayhew.

BOSTON, MASS.

Keith's—De Leon & Davies—Josie Heather—Autin Webb & Co.—Mellinger & Myers—Corbett, Shepherd & Donahue—DeWitt Young & Sister.

COLUMBUS, OHIO.

Keith's—Jack Alfred & Co.—Eddie Leonard—Mabel Russell—Lunnette Sisters—Milt Collins—The McIntyres.

CINCINNATI, OHIO.

Keith's—Mankichi Troupe—Francis & Ross—Mrs. Gene Hughes & Co.—Lydia Barry—Conroy & Lemaire—Ambler Bros.

CLEVELAND, OHIO.

Keith's—Seven Bracks—Maleta Bonconi—Six American Dancers—Great Leon—Browning & Denny—John B. Hymer Co.—Darras Bros.—Conrad & Conrad—Adelaide & Hughes—Rita Maria Orchestra—Adele Rowland.

DETROIT, MICH.

Keith's—Doree's Celebrities—Finck's Mules—Leavitt & Lockwood—Moore & Whitehead—Jack & Foris—Sam Hearn—Dorothy Hayes & Co.—Farrell, Taylor & Co.

DAYTON, OHIO.

Keith's—Brice & Barr Twin—Marck's Lions—Juliette Dika—Bell & Eva—Stewart & Donohue—Beaumont & Arnold.

ERIE, PA.

Keith's—Gordon & Rica—McMahon, Diamond & Chappelle—"Sports in Alps."

GRAND RAPIDS, MICH.

Keith's—Rath Bros.—Joe Browning—Medlin, Watts & Townes—"Bonfires of Old Empires."

HAMILTON, CAN.

Keith's—Hallen & Hunter—Bert Levy—Emmy's Pets—Lucy Gillette.

INDIANAPOLIS, IND.

Keith's—The Misses Campbell—Fritz & Lucy Bruch—O'Neil & Walmsley—Edwards' Song Revue.

LOUISVILLE, KY.

Keith's—"Futuristic Revue"—Casting Campbells—Holmes & Buchanan—Marie Fitzgibbon—Duffy & Inglis—"Married via Wireless"—Diamond & Brennan—Queenie Dunedin.

MONTREAL, CAN.

Keith's—Nela Allen—Pistel & Cushing—E. & J. Connolly—Burns & Fabrito—"Band Box Revue"—Bowers, Walters & Co.

PITTSBURGH, PA.

Keith's—Billy McDermott—Borden & Dwyer—Julian Eltinge.

PROVIDENCE, R. I.

Keith's—Santos & Hayes—Alex. McFayden—Margaret Young—Blanche Sloane—Skelly & Sauvain—Swan & Mack—DeWinters & Ross—"Submarine F7."

PHILADELPHIA, PA.

Keith's—Bankoff & Brosky—Ed. Marshall—Bradna & Derrick—Gallerini Sisters—Theo. Kosloff & Co.—Nat Nazarro & Co.—Robert T. Haines & Co.—McRea & Clegg—J. C. Williams—Wellington Cross.

ROCHESTER, N. Y.

Keith's—Chas. Grapewyn & Co.—Bailey & Cowan—Earl Cavanaugh & Co.—Al & Fannie Steadman—Little Billy—Harry Ellis—T. Roy Barnes—Frank & Toby—Witt & Winter.

TOLEDO, OHIO.

Keith's—Kenny & Hollis—Herman & Shirley—Yvette & Saranoff—Adair & Adelphi—Garcenneti Bros.—McMahon & Chappelle—"Motor Boating"—"Race of Man."

TORONTO, CAN.

Keith's—Belle Baker—Three Daring Sisters—Fox & Ward—Brendel & Bert—Nonnette—The Duttons—Ford Sisters & Co.—Henshaw & Avery.

WASHINGTON, D. C.

Keith's—Lew Dockstader—Dorothy Toye—Joyce, West & Moran—Annette Kellermann—Prosper & Maret—Eva Taylor & Co.—Morin Sisters.

YOUNGSTOWN, OHIO.

Garrick—"Forest Fire"—Hallen & Fuller—Stanley & Burns—Walter Weems—Claire Vincent & Co.—McKay & Ardine—Six Kirksmith Sisters.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Sallie Fisher—Victor Moore—Lightners & Alexander—Bert Baker & Co.—Rockwell & Wood—Burt & Johnson Co.—The Apollo Trio—Edna Luby & Co.—Winston & Aubrey Trio.

Majestic—Robert Edeson & Co.—Lucille Cavanaugh—Lilian Shaw—Cooper & Ricardo—Dainty Marie—Helen Trix & Sister—Wilfred Clarke & Co.—La Zar & Dale—Rexo.

CALGARY, CAN.

Orpheum—Blossom Seeley & Co.—Imperial Troupe—Varden & Perry—"In the Dark"—Reed & Wright Girls—Lucille & Cockie—Captain Anson & Daughters.

DENVER, COLO.

Orpheum—Avon Comedy Four—Anna Chandler—Keller, Mack & Anna Earl—Rice & Werner—The Le Grohs—Ruth Osborne—Boyarr & Co.

DULUTH, MINN.

Orpheum—Sophie Tucker & Co.—Bronson & Baldwin—Harry Von Fossen—Frank Westphal—Capes & Snow—Van & Bell—"Exemption"—Burley & Burley—Macarty & Bradford.

DES MOINES, IA.

Orpheum—Wyatt's Lads & Lassies—Harriet Rempel & Co.—Four Haley Sisters—Bert Swor—Brodean & Silvermoon—Dunbar's Tennessee Ten—Rae E. Ball.

KANSAS CITY, MO.

Orpheum—Arnold & Taylor—Sylvester & Vance—Rudler, Stein & Phillips—The Gaudsmiths—Tyler & St. Claire—"For Pity's Sake"—"Reckless Eve."

LOS ANGELES, CAL.

Orpheum—Four Marx Bros.—Comfort & King—Boothby & Everdeen—Moore & Haager—Selma Braatz—Toots Paka & Co.—Alan Brooks & Co.

LINCOLN, NEB.

Orpheum—McIntyre & Heath—Conelli & Craven—Frank Crumit—Jim & Betty Morgan—Holt & Rosedale—Kanazawa Japs—Alexander Kids.

MEMPHIS, TENN.

Orpheum—Lovetts Concentration Act—W. C. Kelly—Le Maire & Gallagher—Williams & Wolfus—Louis Hardt—Kennedy & Burt—General Pisano.

MINNEAPOLIS, MINN.

Orpheum—Four Husbands—Claude & Fannie Usher—James Cullen—Helen Savage & Co.—Stewart Sisters—Gwen Lewis—Montgomery & Perry.

MILWAUKEE, WIS.

Orpheum—Cecil Cunningham—Edwin Arden & Co.—Jack Clifford & Co.—Mr. & Mrs. Jimmie Barry—Hayward Stafford & Co.—Fred Berrens—Gonne & Alberts—Norwood & Hall.

NEW ORLEANS, LA.

Orpheum—Trixie Friganza—Constance Crawley & Co.—Fallecita's Leopards—Dickinson & Deagon—Jack La Vier—Spencer & Williams—Bert Hughes Troupe.

OMAHA, NEB.

Orpheum—Harry Green & Co.—Fanchon & Marco—Elizabeth Murray—Herbert Clifton & Co.—Edwin George—Alaska Trio—Bee Ho Gray.

OAKLAND, CAL.

Orpheum—Hyams & McIntyre—Apdale's Animals—Scarpioff & Varvara—Stuart Barnes—Elida Morris—Ziegler Twins & Band—Rouble Sims.

PORTLAND, ORE.

Orpheum—Gertrude Hoffman & Co.—Leo Beers—J. C. Nugent & Co.—Kelly & Galvin—Kerr & Weston—Alfred La Tell & Co.

ST. PAUL, MINN.

Orpheum—The Morgan Dancers—Count Perrone & Co.—Three Natalie Sisters—Herbert's Dogs—Robbie Gordone—Willie Weston—Billie Reeves & Co.

SEATTLE, WASH.

Orpheum—"Vanity Fair"—McDonald & Rowland—Harry Holman & Co.—Basil & Allen—Harry & Etta Connelly—Regal & Bender—Cycling Brunettes.

SPOKANE, WASH.

Orpheum—Kalmer & Brown—"The Corner Store"—Foster Ball & Co.—Mr. & Mrs. Fradkin—Three Weber Girls—Allen Shaw—Marion Harris.

ST. LOUIS, MO.

Orpheum—Nan Halperin—Sam Mann & Co.—Four Mortons—Sheehan & Regay—Arthur Deagon—Doc O'Neil & Sexton—Chinko & Kaufman—Prevost & Brown.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—Harry Beresford & Co.—Vainova's Gypsies—Emma Carus & Comer—Stan Stanley—Bernard & Janis—Ruth Roye—The Sharrocks.

SAN FRANCISCO, CAL.

Orpheum—Cecil Dean & Mayfield—Levy & Ackerman—Harry Gilfoil—"Propville Recruit"—Santi & Co.—Morton & Glass—Al Shayne—Cressy & Dayne.

(Continued on pages 25 and 29.)

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B. F. KEITH'S

PALACE THEATRE

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ROUTE LIST

Routes Must Reach This Office Not Later Than Saturday

DRAMATIC AND MUSICAL

Anglin, Margaret—Fulton, N. Y., indef.
Adams, Maude—Detroit, Mich., 18-23.
"Among Those Present"—Blackstone, Chicago, indef.
"Blind Youth"—39th St. Theatre, N. Y., 18-23.
"Business Before Pleasure"—Eltinge, N. Y., indef.
"Boomerang"—Tremont, Boston, 18-Nov. 2.
Barrymore, Ethel—Empire, N. Y., indef.
"Brat, The"—Majestic, Boston, indef.
Cohan Revue, 1918—New Amsterdam, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Chu Chin Chow"—Century, N. Y., indef.
"Cure for Curables"—Orpheum, Phila., 18-23.
"Cheating Cheaters"—Colonial, Chicago, indef.
"Copperhead, The"—Shubert, N. Y., indef.
"De Luxe Annie"—Princess, Chicago, indef.
Daly, Arnold—Hudson, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Everywoman"—Victoria, Tex., 20; San Antonio, 21-24; Austin, 25; Marlin, 26.
"Flo-Flo"—Cort, N. Y., indef.
"Gypsy Trail, The"—Cort, Chicago, indef.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"General Post"—Galety, N. Y., 18-23.
"Girl O' Mine"—Bijou, N. Y., indef.
"Girl from Broadway"—Foleget, Ont., 20; Shawmere, 21; Oatland, 22; Ilkestone, 23; Peterbell, 25; Fire River, 26.
"Hans & Fritz"—Bellefontaine, Ohio, 20; Bucyrus, 21; Mansfield, 22; Worcester, 23; Middleton, 24; Lima, 25.
"Happiness"—Criterion, N. Y., indef.
"Hitchy Koo"—Colonial, Boston, 18-23.
"Human Soul, The"—Winnipeg, Can., 18-23.
"Hamilton"—Montauk, Brooklyn, 11-16
"Have a Heart"—Fort Wayne, Ind., 20; Findlay, O., 21; Springfield, 22; Lima, 23; Fremont, 24; Akron, 25.
"Her Regiment"—Shubert, Boston, 18-23.
"Her Country"—Punch & Judy, N. Y., indef.
"Ikey & Abey" (Geo. H. Bubb)—Belleville, Ill., 24; Benton, 25; Marion, 28.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Cohan's, N. Y., indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Little Teacher, The"—Playhouse, N. Y., indef.
"Leave It to Jane"—La Salle, Chicago, indef.
"Love Mill"—48th St., N. Y., indef.
"Love Forbidden"—Broad, Phila., 18-23.
"Maytime"—Studebaker, Chicago, indef.
Mantell, Robt., Co.—St. Louis, Mo., 18-23.
"Man Who Stayed at Home"—Playhouse, Chicago, indef.
"Man Who Came Back"—Wilbur, Boston, 18-23.
"Maytime"—44th St., N. Y., indef.
Mack, Andrew—New Orleans, La., 17-23; Birmingham, Ala., 25-27.
"Madonna of the Future"—Broadhurst, N. Y., indef.
"Marriage Question, The"—Huntington, Pa., 20; Waynesboro, 21; Wheeling, 22-23.
"Music Master—Powers, Chicago, indef.
"Man Who Came Back—Adelphi, Phila., indef.
"Nothing But the Truth"—Plymouth, Boston, 18-23.
"Naughty Wife, The"—Park Sq., Boston, 18-23.
"Oh, Lady, Lady"—Princess, N. Y., indef.
"Oh, Boy"—Casino, N. Y., indef.
"Old Lady 31"—M. O. House, N. Y., 18-23.
"Over the Top"—Chestnut St. O. H., Phila., indef.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly With a Past"—Belasco, N. Y., indef.
"Pretty Papa" (Woodhall Amusement Co.)—Lindsay, Can., 20; Orillia, 21; Oshawa, 22; Kingston, 23; Belleville, 25; Trenton, 26.
"Pom-Pom"—Minneapolis, Minn., 18-23; Eau Claire, Wis., 24; Superior, 25.
Patton, W. B.—Ft. William, Ont., 22-23; Winnipeg, Man., Can., 25-27.
"Robinson Crusoe"—Toronto, Can., 18-23.
Robson, May—El Paso, Tex., 22-24; Douglas, Ariz., 25; Bisbee, 26.
"Rambler Rose" (Chas. Frohman, mgr.)—Columbus, O., 18-20; Indianapolis, Ind., 21-23.
Skinner, Otis—(Chas. Frohman, mgr.) Kansas City, Mo., 18-23.
"Sunny South" Company (J. C. Rockwell)—Susquehanna, Pa., 20; Hancock, N. Y., 21; Deposit, N. Y., 22; Walton, N. Y., 23; Delhi, N. Y., 24; Bainbridge, N. Y., 25; Sayre, Pa., 26; Whitneys Point, 27.
"Step Lively"—Perth, 20; Ottawa, 21; Smith Falls, 22; Cornwall, 23; Brockville, 25.
"Success"—Harris, N. Y., indef.
"Successful Calamity, A"—Bronx O. H., 18-23.
"Seventeen"—Booth, N. Y., indef.
"Sinbad"—Winter Garden, N. Y., indef.
"Seven Days Leave"—Park, N. Y., indef.
"Tailor Made Man"—Cohan & Harris, N. Y., indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Toot-Toot"—Forrest, Phila., 18-Mch. 2.
"Under Pressure"—Norworth, N. Y., indef.
"Uncle Tom's Cabin" (Wm. Kibble)—Youngstown, O., 20; Butler, 21; Johnstown, 22; Altoona, 23; Tyrona, 25; Lewistown, 26.
"Upstairs and Down"—Garrick, Phila., indef.
"Very Idea, The"—Garrick, Chicago, indef.
"Wanderer, The"—Auditorium, Chicago, indef.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry?"—Astor, N. Y., indef.
Wilson, Al. H.—Owen Sound, Ont., Can., 20; Stratford, 21; London, 22-23; Chatham, 25; Woodstock, 26.
"Yes or No"—Longacre, N. Y., indef.
Ziegfried Follies—Illinois, Chicago, indef.
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Apdell Stock Co.—Orpheum, York, Pa., indef.
Alba Players—New Empire, Montreal, Can.
Baker Stock Co.—Portland, Ore., indef.
Ball, Jack, Stock Co.—Steubenville, O., indef.
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
Bishop Players—Oakland, Cal., indef.
Bonstelle, Jessie, Stock Co.—Star, Buffalo, N. Y.
Burke, Melville, Stock Co.—Academy, Northampton, Mass.
Byers Stock Co.—Winfield, Kan., 18-23.
Cazaneuve, Paul, Stock Co.—New Empire, Montreal, Can.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theater Stock Co. (Ed. Rowland)—Chicago, indef.
Comican Players—Bayonne, N. J., indef.
Cutter Stock Co.—Corey, Pa., 18-23.
Coal Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Chicago Stock Co.—Hazleton, Pa., 18-23.
Crescent Players—Crescent, Brooklyn, N. Y., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Day, Elizabeth, Players—Sharon, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchell Stock—Des Moines, Ia., indef.
Earl, Hawk, Stock Co.—Plant City, Fla., 18-23.
Fielder, Frank, Stock—Mozart, Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn Stock—Detroit, Mich., indef.
Guy Stock Co.—Jefferson, Auburn, N. Y.
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Keith Stock—Providence, R. I.
Keith Stock—Hudson, Union Hill, N. J.
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's O. H. Jamestown, N. Y.
Levy, Robt.—Washington, D. C., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
Liberty Stock Co.—Ridgefield Park, N. J., indef.
Moses & Johnson Stock—Paterson, N. J., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
O'Hara-Warren-Hathaway—Brockton, indef.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., indef.
Oliver, Otis, Players—Springfield, Ill., indef.
Poli Stock—Bridgeport, Conn.
Poli Stock—Poli's, Hartford, Conn., indef.
Poli Stock—New Haven, Conn., indef.
Phelan, E. V.—Auditorium, Lynn, Mass., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pitt, Chas. D., Stock Co.—Reading, Pa.
Peck Geo.—Opera House, Rockford, Ill.
Pickert Sisters Stock Co.—Greensboro, N. C., 18-23.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Somerville, Theatre Players — Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson Co.—Haverhill, Mass., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Sutphen, C. J., Stock Co.—Boyd's Omaha, Neb.
Shannon-Harry, Stock Co.—Bluefield, W. Va., Feb. 18-Mch. 2.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Lyric, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Col.
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.

INTERNATIONAL CIRCUIT

For Week Beginning February 24

"After Office Hours"—Pittsburgh.
"Bringing Up Father"—Imperial, Chicago.
"Busby's Minstrels"—Imperial, St. Louis.
"A Dangerous Girl"—Cleveland.
"A Daughter of the Sun"—Detroit.
"Hans and Fritz"—Walnut, Philadelphia.
"Mutt & Jeff"—Indianapolis.
"The National Law"—National, Chicago.
"One Girl's Experience"—Youngstown.
"Razzle Dazzle"—Louisville.
Thurston, the Magician—Columbus.

BURLESQUE

Columbia Wheel

Al Reeves—Empire, Newark, 18-23; Casino, Philadelphia, 25-March 2.
Ben Welch—Park, Bridgeport, 21-23; Colonial, Providence, 25-March 2.
Best Show in Town—Jacques, Waterbury, Ct., 18-23; Meriden, Ct., 25-27; Cohan's Newburg, 28-March 2.
Bowery—Gayety, Kansas City, Mo., 18-23; Gayety, St. Louis, 25-March 2.
Burlesque Revue—Gayety, St. Louis, 18-23; Star & Garter, Chicago, 25-March 2.
Burlesque Wonder Show—Columbia, Chicago, 18-23; Gayety, Detroit, 25-March 2.
Bon Tons—Burchel, Des Moines, Iowa, 17-21; Gayety, Omaha, Neb., 23-March 1.
Behman Show—Peoples, Philadelphia, 18-23; Palace, Baltimore, 25-March 2.
Broadway Frolics—Columbia, New York, 18-23; Casino, Brooklyn, 25-March 2.
Bostonians—Miner's Bronx, New York, 18-23; open, 25-March 2; Orpheum, Paterson, 4-9.
Follies of the Day—Star, Cleveland, O., 18-23; Empire, Toledo, O., 25-March 2.
Golden Crooks—Grand, Hartford, Ct., 18-23; Jacques, Waterbury, Ct., 25-March 2.
Hello America—Casino, Philadelphia, 18-23.
Harry Hastings—Lyric, Dayton, O., 18-23; Olympic, Cincinnati, 25-March 2.
Hip, Hip, Hoorah—open 18-23; Orpheum, Paterson, 25-March 2.
Howe, Sam—Gayety, Washington, 18-23; Gayety, Pittsburg, 25-March 2.
Irwin's Big Show—Star and Garter, Chicago, 18-23; Berchel, Des Moines, Iowa, 24-27.
Liberty Girls—Empire, Toledo, O., 18-23; Lyric, Dayton, O., 25-March 2.
Majestic—Gayety, Montreal, Can., 18-23; Empire, Albany, N. Y., 25-March 2.
Merry Rounders—Corinthian, Rochester, 18-23; Bastable, Syracuse, N. Y., 25-27; Lumberg, Utica, 28-March 2.
Million $ Dolls—Gayety, Boston, 18-23; Columbia, New York, 25-March 2.
Mollie Williams—Olympic, Cincinnati, 18-23; Columbia, Chicago, 25-March 2.
Marion's, Dave—Bastable, Syracuse, N. Y., 18-20; Lumberg, Utica, 21-23; Gayety, Montreal, Can., 25-March 2.
Maids of America—Gayety, Toronto, Ont., 18-23; Gayety, Buffalo, 25-March 2.
Oh, Girl—Orpheum, Paterson, 18-23; Majestic, Jersey City, 25-March 2.
Puss Puss—Empire, Brooklyn, 18-23; Park, Bridgeport, 28-March 2.
Roseland Girls—Empire, Albany, N. Y., 18-23; Casino, Boston, 25-March 2.
Rose Sydell's—Casino, Boston, 18-23; Grand, Hartford, Ct., 25-March 2.
Step Lively—Majestic, Jersey City, N. J., 18-23; People's Philadelphia, 25-March 2.
Star & Garter—Gayety, Pittsburg, Pa., 18-23; Star, Cleveland, O., 25-March 2.
Sporting Widows—Gayety, Omaha, Neb., 16-22; Gayety, Kansas City, 25-March 2.
Social Maids—Gayety, Buffalo, N. Y., 18-23; Corinthian, Rochester, 25-March 2.
Sight Seers—Hurtig & Seamon, New York, 18-23; Empire, Brooklyn, 25-March 2.
Sam Sidman—Casino, Brooklyn, 18-23; Empire, Newark, 25-March 2.
Spiegel's Review—Gayety, Detroit, Mich., 18-23; Gayety, Toronto, Ont., 25-March 2.
Some Show—Palace, Baltimore, 18-23; Gayety, Washington, 25-March 2.
Twentieth Century Maids—Colonial, Providence, 18-23; Gayety, Boston, 25-March 2.
Watsons' Beef Trust—Poli's, Meriden, Ct., 18-20; Cohan's, Newburg, N. Y., 21-23; Hurtig & Seaman's, New York, 25-March 2.

American Wheel

American—Akron, 21-23; Empire, Cleveland, 25-March 2.
Army and Navy Girls—Gayety, Chicago, 18-23; Gayety, Milwaukee, 25-March 2.
Aviators—Trocadero, Philadelphia, 18-23; Wilkes-Barre, 27-March 2.
Auto Girls—Garden, Buffalo, N. Y., 18-23; Star, Toronto, 25-March 2.
Broadway Belles — Open, 18-23; Century, Kansas City, 25-March 2.
Biff, Bing, Bang — Hudson, Schenectady, 21-23; Holyoke, Mass., 25-27; Springfield, 28-March 2.
Cabaret Girls—Gayety, Minneapolis, 18-23; Star, St. Paul, 25-March 2.
Charming Widows—Savoy, Hamilton, Ont., 18-23; Cadillac, Detroit, 25-March 2.
Darlings of Paris—Grand, Trenton, N. J., 21-23; Gayety, Baltimore, 25-March 2.
Follies of Pleasure—Gayety, Milwaukee, 18-23; Gayety, Minneapolis, 25-March 2.
Forty Thieves—Shea's, Lynn, Mass., 18-20; Worcester, 21-23; Olympia, New York, 25-March 2.
French Frolics—Star, St. Paul, 18-23; Duluth, 24; open, 25-March 2; Century, Kansas City, 4-9.
Gay Morning Glories—Empire, Cleveland, O., 18-23; Erie, Pa., 25; Ashtabula, O., 27; Youngstown, 28-March 2.
Grown Up Babies—Empire, Hoboken, N. J., 18-23; Star, Brooklyn, 25-March 2.
Girls from Follies—Youngstown, 21-23; Victoria, Pittsburg, 25-March 2.
Girls from Joyland—Lyceum, Columbus, O., 18-23; Newark, 25; Kenton, 27; Akron, 28-March 2.
Girls from Happyland—Howard, Boston, 18-23; Shea's, Lynn, 25-27; Worcester, 28-March 2.
Hello Girls—Cadillac, Detroit, 18-23; Gayety, Chicago, 25-March 2.
Innocent Maids—Englewood, Chicago, 18-23; Empire, Chicago, 25-March 2.
Jolly Girls—Gayety, Philadelphia, 18-23—Majestic, Scranton, 25-March 2.
Lid Lifters—Wilkes-Barre, Pa., 21-23; Empire, Hoboken, N. J., 25-March 2.
Lady Buccaneers—Springfield, 21-23; Howard, Boston, 25-March 2.
Mischief Makers—Standard, St. Louis, 18-23; Englewood, Chicago, 25-March 2.
Military Maids — Gayety, Brooklyn, 23; Poughkeepsie, N. Y., 25; Amsterdam, 27; Hudson, Schenectady, 28-March 2.
Monte Carlo Girls—Century, Kansas City, 18-23; Standard, St. Louis, 25-March 2.
Mile-a-Minute Girls—Majestic, Scranton, Pa., 18-23; Binghamton, N. Y., 25; Oswego, 27; Niagara Falls, 28-March 2.
Orientals—Victoria, Pittsburg, 18-23.
Pacemakers — Star, Toronto, Ont., 18-23; Savoy, Hamilton, Ont., 25-March 2.
Pat White's—Star, Brooklyn, 18-23; Gayety, Brooklyn, 25-March 2.
Parisian Flirts—Olympic, New York, 18-23; Gayety, Philadelphia, 25-March 2.
Review of 1918—Niagara Falls, 21-23; Garden, Buffalo, 25-March 2.
Record Breakers—Majestic, Indianapolis, 18-23; Terre Haute, 24; open, 25-March 2; Lyceum, Columbus, 4-9.
Social Follies—Empire, Chicago, 18-23; Ft. Wayne, Ind., 24; Majestic, Indianapolis, 25-March 2.
Some Babies—Open, 18-23; Lyceum, Columbia, 25-March 2.
Speedway Girls—Gayety, Baltimore, 18-23; Trocadero, Philadelphia, 25-March 2.
Tempters—Penn Circuit, 18-23; Bristol, Pa., 25; Wrightstown, N. J., 27-March 2.

Penn Circuit

Monday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

MINSTRELS

Fields, Al. G., Minstrels—Petersburg, Va., 20; Raleigh, N. C., 21; Winston Salem, 22; Roanoke, Va., 23; Charleston, W. Va., 24-26; Huntington, 27.
Hill's, Gus, Minstrels—Nashville, Tenn., 20-21; Columbia, 22; Jackson, Mich., 23.
O'Brien, Neil, Minstrels—Port Arthur, Tex., 20; Galveston, 21; Lake Charles, La., 22; Shrevesport, 23-24; Marshall, Tex., 25; Longview, 26.

TABLOIDS

Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Rose City Musical Stock—Kempner, Little Rock, Ark., indef.
Red Cross Girls—Muskogee, Okla., 25-Mch. 2.

MISCELLANEOUS

Mysterious Smith—Chelsea, Okla., 20; Humboldt, Kan., 22-3; Herrington, 25-27.

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VAUDEVILLE BILLS

(Continued from page 21)

SALT LAKE CITY, UTAH.

Orpheum—Joe Howard's Revue—King & Harvey—"Five of Clubs"—Doc O'Neil—Marie King Scott—Claude Roode & Co.—Bessie Remple & Co.

VANCOUVER, CAN.

Orpheum—Nellie Nichols—Val & Ernie Stanton—Phina & Picks—Sarah Padden & Co.—Hanlon & Clifton—"Colour Gems"—Will Oakland & Co.

WINNIPEG, CAN.

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NEW YORK CITY.

American (First Half)—Steiner Duo—Frank G. King—Roatino & Barrett—Irving & Ward—Chas. Ahearn & Co.—Flora Starr—Chas. W. Dingle & Co.—Harry Breen. (Last Half)—Bissett & Bailey—Lerner, Ward & Briscoe—Mae Curtis & Co.—Al Fields & Co.—Minetta Duo—Harold Selman & Co.—McCloud & Carp.

Boulevard (First Half)—Maria—Taylor & Howard—Hopkins Axtell & Co.—Anger & King Sisters—Bissett & Barley. (Last Half)—Rowley, & Tointon—Grace Edmonds—Regal & Mack—Bell Boy Trio—Gorgallis Trio.

Avenue B (First Half)—Woolford's Dogs—Gorman Bros.—Knapp & Cornella. (Last Half)—Gold & Seal—Laurie Ordway—Three Arleys.

Lincoln Square (First Half)—Three Sports—Purcella & Ramsey—Durkin Girls—Harold Selman & Co.—Dunbar & Turner—Frear, Baggett & Frear. (Last Half)—Sprague & McNeese—Flora Starr—Taylor & Howard—Sampsel & Leonard—Fields & Halliday—Four Dunbars.

Greeley Square (First Half)—Alfred & Pearl—Willie Smith—"Money or Your Life"—O'Connor & Dixon—Hill's Circus. (Last Half)—Three Sports—Lambert & Wright—Chabot & Dixon—Florence Henry & Co.—American Comedy Four—Gladys Taylor & Co.

Delancey Street (First Half)—Florenz Duo—Alf Ripon—Harnon & O'Connor—Green & Pugh—Sherman, Van & Hyman—Helene Trio. (Last Half)—Steiner Duo—DeRex & Woox—Frear, Baggett & Frear—Dunbar & Turner—Eleanor Haber & Co.—Irving & Ward—Kalma & Co.

National (First Half)—Dawne June—Chabot & Dixon—Eleanor Haber & Co.—Fields & Halliday—Gladys Taylor & Co. (Last Half)—Harry Tsuda—Purcelle & Ramsey—Durkin Girls—Maude Durand & Co.—O'Connor & Dixon.

Orpheum (First Half)—Sprague & McNeese—Octava—Mack & Arnold—Sampsel & Leonhard—Billy Elliott—Dancing Kennedys. (Last Half)—Ed & Irene Lowry—Hopkins Axtell & Co.—Tracey & McBride—Harry Breen—Huling's Seals.

Victoria (First Half)—Harry Tsuda—Clinton & Rooney—Hall & O'Brien—Florence Henry & Co.—American Comedy Four—Huling's Seals. (Last Half)—Juliette Bush—Winchell & Green—Donovan & Murray—Elliott & Mora—Willie Smith—Chas. Ahearn Troupe.

BROOKLYN.

Bijou (First Half)—Rowley & Tointon—Kaufman & Lillian—McCloud & Carp—Maud Durand & Co.—Tracey & McBride—Four Dunbars. (Last Half)—Cornella & Adele—Maria—Holmes & La Vere—Walter Percival & Co.—Gorman Bros.—Hill's Circus.

DeKalb (First Half)—Musical Macks—Grace Edmonds—Holmes & Le Vere—Walter Percival & Co.—Foley & O'Neill—Hubert Dyer & Co. (Last Half)—Alfred & Pearl—Frank G. King—Clinton & Rooney—"Easy Money"—Green & Pugh—Volant.

Warwick (First Half)—Lillian Kingsbury & Co.—Casson & Sherlock Sisters—Monroe & Grant. (Last Half)—Ethel Costello—"Mollycoddle"—Brosius & Brown.

Fulton (First Half)—DeRex & Wood—Minetto Duo—Al Fields & Co.—Ward & Cullen—Gorgallis Trio. (Last Half)—Dawne June—Scanlon & Press—Harmon & O'Connor—"Falling Star"—Sherman, Van & Hyman.

Palace (First Half)—Brosius & Brown—Ethel Costello—Volant. (Last Half)—The Norvellos—Carson & Sherlock Sisters.

BOSTON, MASS.

Orpheum (First Half)—Ryan & Ryan—Minnie Harrison—Walton & Gilmore—Leila Shaw & Co.—Willie Solar—Nettie Carroll Troupe. (Last Half)—Tokai Japs—Jack Reddy—Hall & O'Brien—Glen & Jenkins—Kitty Francis & Co.

St. James (First Half)—McGee & Anita—Duncan & Holt—Octavia Handworth & Co.—McCormack & Irving—Bell & Caron. (Last Half)—Brown & Carstens—Weiser & Reiser—"Women"—Nat Carr—Welch, Mealy & Montrose.

BALTIMORE, MD.

Hippodrome—Mahoney & Auburn—Florence Rayfield—Bernard & Meyers—"Girls from Starland"—Bobbe & Nelson—Old Soldier Fiddlers.

FALL RIVER, MASS.

Bijou (First Half)—Tokai Japs—Jack Reddy—Glen & Jenkins—Kitty Francis & Co. (Last Half)—Ryan & Ryan—Walton & Gilmore—Leila Shaw & Co.—Willie Solar—Nettie Carroll Troupe.

HAMILTON, CAN.

Loew's—Lane & O'Donell—Julian Hall—Jessie Hayward & Co.—Columbia City Four—Gleasons & O'Houlihan.

HOBOKEN, N. J.

Loew's (First Half)—Kramer & Cross—Jack Symonds—Chas. & Sadie McDonald—Fisher, Lucky & Gordon—Hawaiian Entertainers. (Last Half)—Ward & Lester—Eddie Girard & Co.—Jones & Johnson—Howard's Bears.

MONTREAL, CAN.

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NEWARK, N. J.

Majestic (First Half)—Juliette Bush—Ed & Irene Lowry—Donovan & Murray—"Easy Money"—Frank Mullane—Kalma & Co. (Last Half)—Alvin Bros.—Kaufman & Lillian—Ward & Cullen—Chas. W. Dingle & Co.—Foley & O'Neill—Dancing Kennedys.

PROVIDENCE, R. I.

Emery (First Half)—Brown & Carstens—Weiser & Reiser—"Women"—Nat Carr—Welch, Mealy & Montrose. (Last Half)—McGee & Anita—Minnie Harrison—Duncan & Holt—Octavia Handworth & Co—McCormack & Irving.

TORONTO, CAN.

Yonge Street—Adams & Mangle—Norton & Norton—Frances Rice—"The Right Man"—Eddie Foyer—Marcou's Dogs.

PANTAGES CIRCUIT

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CALGARY, CAN.

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DENVER, COLO.

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EDMONTON, CAN.

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KANSAS CITY, MO.

Pantages—Mlle. Terese & Co.—Transfield Sisters—Maurice Samuels & Co.—West & Hale—"Honey Bees"—Mersereau & Co.

LOS ANGELES, CAL.

Pantages—"Bride Shop"—Senator Francis Murphy—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

MINNEAPOLIS, MINN.

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OAKLAND, CAL.

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OGDEN, UTAH.

Pantages (Three Days)—"Courtroom Girls"—Jackson & Wahl—Chauncey Monroe & Co.—Burns & Lynn—Hill & Ackerman—Marie LaVarre.

PORTLAND, ORE.

Pantages—Gruber's Animals—Hampton & Shriner—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

SEATTLE, WASH.

Pantages—"Topsy Turvey Equestrians"—John & May Burke—Silver & Duval—The Lelands—Anderson's Revue.

(*Continued on page 29.*)

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CLAIRE DEVINE
LEADS — DIXON'S REVIEW 1918

BURLESQUE NEWS

(Continued from page 15)

"MILITARY MAIDS" IS A SHOW THAT PLEASES PATRONS

Morris Wainstock and his "Military Maids," at the Star last week, offered an entertainment that more than pleased. Wainstock has an excellent cast of principals who stand out above the average seen on the American Circuit, and a pretty lot of young looking chorus girls who work with snap and ginger. The numbers have been nicely arranged and the girls do justice to them. The costumes are pretty and the scenery could pass any board of censor.

The book of the first act is called "The Hotel de Crook" and was written by George A. Clark. It is full of amusing situations and scenes. The burlesque is called "A Day in Camp" and is equally as funny.

Lou Powers and Bob Nugent are featured and handle the comedy throughout. There is never a dull moment the entire time these boys are on the stage.

Powers is practically new to burlesque, this being his first appearance in five years. He and Nugent do a refined "tramp" in the first part. Powers offers a good interpretation of the character. However, he also shines in his Irish role in the last part. He likewise does a wonderful "tad," in fact, he does it differently than anyone else, which places him in a class by himself. Frank Finney works something like him but, if anything, Powers is a shade the better.

Bob Nugent does a corking good "tramp." He is fast and very funny. His voice is good, both for singing and speaking lines. He is the best seen so far this season in this character at the Star. He does a good eccentric in the burlesque. Nugent in addition takes some dandy falls and works hard. Wainstock has two good men in Powers and Nugent. They work well together.

Ben Holmes, who has been doing "German" comedy in the past, but gave it up this season on account of anti-German feeling, is the "straight." Holmes was a funny German, but is equally as good in his new role. In fact, he is a corking good "straight," who can "feed" fast and read lines most distinctly. He is a classy dresser, making a number of changes. His "Spanish" bit, toward the end of the show, was well done.

Johnny Martin jumps in and out as a bell hop, while James Hilbert does an Englishman most satisfactorily.

Leona Fox is a prima donna of real class with a rich contralto voice which she uses most pleasingly. Miss Fox is a pretty young lady with lots of personality. Her figure is also very shapely. Her costumes are attractive and prettily designed. She reads her lines nicely and works well in scenes.

Caroline Warner is a lively soubrette, leads many of the numbers and puts them over with a punch. She is a pretty little girl with a way of working all her own, which pleases. Her costumes are genteel.

Myrtle Franks is the character woman, who does a blackface in the first part exceptionally well. Her dialect is good and she works for plenty of laughs. In the burlesque, she does a "tough" girl and carries it along nicely.

The "Hold-up" bit, as done by Nugent, Powers, Hilbert, Holmes, Martin and Miss Fox, was good for lots of laughs. The "marriage" bit by Powers, Nugent, Holmes and Miss Fox was well done.

Miss Fox offered a dandy specialty, which was well received.

Martin and one of the chorus girls did an Apache dance nicely, which was later burlesqued by Powers and Miss Fox, who did it well and created lots of mirth.

Nugent's "drunk" scene, with Holmes, was very natural. He worked it up very well.

The "wireless telephone" scene was well done by Powers, Nugent, Holmes and the Misses Fox, Warner and Franks.

The "money" bit, as done by Nugent, Powers, Hilbert and Miss Warner, was good.

"The "no-harm" bit was well worked up by Powers, Nugent and Holmes.

Johnny Martin and the Garland Sisters offered a good dancing specialty.

The drill, in the military scene, by the chorus and Holmes, showed careful work. Holmes offered a good patriotic speech in this scene.

The "pick out" number, with Nugent, and the Scotch number, with Powers and the girls, went over big.

The "Military Maids" is a show that pleases. It is fast and has plenty of comedy, well offered. SID.

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Becker, Irving
Bartholomew, Guy
Cornell, Jack & Dollie
Carroll, T. J.
Conner, Herbert R.
Dobsevage, I.
Douglas, R. L.
Emmett, Chas.
Farnum, Ted
Flaig, Aug.
Freed, Joe
Goodman, Sonny
Glover, C. L.
Gilmore, Paul
Hammond, Lloyd
Hamlin, Hugo
Handy, Walter M.
Hagerdorn, Lon
Kennedy, Bruce
Killbride, Percy
Lancaster, Jno
Lindstrom, C. F.
Lund, Oscar A.
Madden, M. C.
McAnallan, Joe
Mullen, Dennis
McAlter, Carlyle C.
March, Harry A.
Oakley, Harry
Price, Harry
Quigley, A.
Rockwell, J. C.
Roman, M. H.
Red Feather Chief
Robertson, Dudley
Sipe, E. D.
Templeton, Roy
Udell, Chas. E.
Walker, G. J.
Wilson, Rbert R.
Walte, Billy E.

LADIES

Arliner, Anna
Bessent, Lillian
Bush, Tessie
Bennett, Grace
Brooks, Marjorie E.
Bradley, Grace
Berne, Edna
Bennett, Victoria
Beaton, Christina
Bonita, Letitia
Beechey, Eva
Cramer, Frances
Clayton, Ollie
Chase, Laura
Collier, Jessie
Earl, Minnie
Ellison, Florence
Francesca, Estelle
Faught, Cora
Glenn, Carrie
Hurter, Elsie
Hebron, Marion
Hutchinson, Grace
Harding, Margie
Lippman, Lillian
Lamont, Ollie
Morris, Lily
Marcelle, Belle
Mills, Lillian
McBride, Muriel
Mayer, Virginia
Norton, Ned, Mrs.
Price, Leta
Pruette, Mrs. Wm.
Robertson, Jean
Rostelle, Marie
Ray, Ethel
Riggs, Gertrude
Silver, Evelyn
Sears, Zelda
Smith, Peggy
Sutherland, Blossom
Tipton, May
Travers, Dorothy
Vincent, Alice
Wilson, Sam B., Mrs.
Walte, Billy E.
White, Viola
Weston, Ethel
Worth, Josephine

VAUDEVILLE BILLS

(Continued from pages 21 and 25)

SPOKANE, WASH.

Pantages—Five Metzettis—Bob Albright—Kinkaid Kilties—June Mills & Co.—Ti Ling Sing—Zara Carmen Trio.

SAN FRANCISCO, CAL.

Pantages—Johnny Singer & Co.—Beatrice McKenzie—Lottie Mayer & Co.—Ti Ling Sing.

SALT LAKE CITY, UTAH.

Pantages—Barton & Hill—Primrose Minstrels—Mariette's Marionettes—Alice Hamilton—"Well, Well, Well"—Jan Rubini.

SAN DIEGO, CAL.

Pantages—Ahola Trio—Wilson Lions—Burke, Tuohey & Co.—Lewis & Lake—Grindell & Esther—Erna Antonio Trio.

TACOMA, WASH.

Pantages—Mlle. Fleury—Lawrence Johnston—Billy King & Co.—Hilton & Lazar—Countess Verona—Steiner Trio.

VANCOUVER, CAN.

Pantages—Harvey Trio—Lee Hop Co.—Fat Thompson & Co.—Roscoe's Minstrels—Hope Vernon—Goldie & Ayers.

VICTORIA, CAN.

Pantages—"Girl at Cigar Stand"—Francis & Nord—Homer Dubard—Winston's Seals—Caufield & Cohen.

WINNIPEG, CAN.

Pantages—Belleclair Bros—Mary Norman—Jos. Byron Totten & Co.—Elizabeth Cutty—Madison & Winchester—Gangler's Dogs.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Kate & Wiley—Lewis & White—Bert Earl Trio—Klaiss Sisters & Golden—"Stampede Riders." (Last Half)—Black & White—Gardner & Hartman—Byron Lloyd & Co.—Green, McHenry & Dean—Tom Brown's Musical Review.

Plaza (First Half)—Gladys & Katherine Bennett—Gilmore Corbin—Force & Williams—Sora Smiths. (Last Half)—Krayona & Co.—Miller & Capman—Emmett Welche's Minstrels.

HARTFORD, CONN.

Palace (First Half)—Miller & Capman—Dorothy Burton & Co.—Frances Kennedy. (Last Half)—Three Rossairs—Jermon & Mack—"Inspiration."

Poli (First Half)—The Zanaros—Jack George & Co.—Byron Lloyd & Co.—Mr. Proxy. (Last Half)—Moore & West—O'Donnell & Blair—Al Abbott—"Sally's Visit."

NEW HAVEN, CONN.

Palace (First Half)—Ethel McDonough—Tom Brown's Musical Review—McWatters & Tyson—Green, McHenry & Dean—Amoros Sisters. (Last Half)—Kate & Wiley—Mr. Proxy—Frances Kennedy.

Bijou (First Half)—Krayona & Co.—Stone & Boyle—John & Winnie Hennings—Fred Allen. (Last Half)—Gladys & Katherine Bennett—Gilmore Corbin—Force & Williams—"Second Childhood."

SPRINGFIELD, MASS.

Palace (First Half)—Ball Bros.—Gates & Finley—"Second Childhood"—Bob Hall—Four Kasting Kays. (Last Half)—Martin & Boggs—Warner & Aster—Dorothy Burton & Co.—Detzel & Carrol—Australian Woodchoppers.

SCRANTON, PA.

Poli's (First Half)—Musical Shirleys—Frank Ward—Lawrence Brooke & Co.—Tom & Stasia Moore. (Last Half)—"Mimic World."

WILKES-BARRE, PA.

Poli (First Half)—"Mimic World." (Last Half)—Musical Shirleys—Frank Ward—Lawrence Brooke & Co.—Tom & Stasia Moore.

WORCESTER, MASS.

Poli (First Half)—Black & White—Jermon & Mack—Herz & Fairman—Al Abbott—Australian Woodchoppers. (Last Half)—The Zarnaros—Gates & Finley—McWatters & Tyson—Billy Gleason—Song Smiths.

Plaza (First Half)—Martin & Boggs—Werner & Aster—O'Donnell & Blair—Moore & West—"Sally's Visit." (Last Half)—Lewis & White—Bob Hall.

WATERBURY, CONN.

Poli (First Half)—Three Rossairs—Billy Gleason—Gardner & Hartman—Detzel & Carrol—"Inspiration." (Last Half)—Bender & Heer—Herz & Fairman—Klaiss Sisters & Golden—Bert Earle Trio—"Stampede Riders."

W. U. B. O.

BATTLE CREEK, MICH.

Bijou (First Half)—LeRoy & Mabel Hart—Moran & Wiser—Smith & Kaufman—Chas. McGood & Co. (Last Half)—"Tik Tok Girl."

DANVILLE, ILL.

Palace (First Half)—Evelyn & Dolly—Ed Morton—"Ocean Bound"—Emily Darrell & Co.—Cummin & Seaham. (Last Half)—Julia Edwards—Roth & Roberts—"The Slacker"—Marion Gibney—Pauline.

FLINT, MICH.

Palace (Last Half)—Laypo & Benjamin—Mildred Hayward—Will Stanton & Co.—Fitch Cooper—"Dairy Maids."

FORT WAYNE, IND.

Palace (First Half)—Daly & Berlew—Margaret Ryan—Earl & Curtis—Wilton Sisters—Royal Gasgoines. (Last Half)—Eddie Badger—Frick & Adair—Fay & Jack Smith—"Ocean Bound"—Emily Darrell & Co.—Swan & Swan.

INDIANAPOLIS, IND.

Lyric—Flying La Pearls—Fiske & Fallon—"Miss America"—Sol Berns—Arco Bros.

JACKSON, MICH.

Orpheum (First Half)—The Kilties—Tennessee Trio—La Sova & Gilmore—Ray Snow—"Zig Zag Revue." (Last Half)—Balancing Stevens—Foster & Foster—Arthur & Grace Terry—Viola Lewis & Co.—"Circus Days."

KOKOMO, IND.

Sipes (Last Half)—Arthur Borrelli & Co.—Haddon & Norman—Duval & Simons—Woods Animals.

KALAMAZOO, MICH.

Majestic (First Half)—"Tik Tok Girl." (Last Half)—Le Roy & Mabel Hart—Moran & Wiser—Smith & Kaufman—Chas. McGood & Co.

LOGANSPORT, IND.

Colonial (First Half)—Dolce Sisters—Saxon & Clinton. (Last Half)—"Suffragette Review."

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The Nye and Fox Musical Review
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LAURETTE TAYLOR
In a New Comedy
"HAPPINESS"
By J. HARTLEY MANNERS.

EMPIRE B'way & 40th St. Evs. 8. Mats. Wed. & Sat., 2.
CHARLES FROHMAN PRESENTS
ETHEL BARRYMORE
In the new comedy by R. C. CARTON
"THE OFF CHANCE"

LIBERTY Theatre, W. 42nd St., Evs. at 8.20. Mats. Wed. & Sat., 2.20.
COHAN & HARRIS PRESENT
GOING UP
A Musical Comedy
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

GEO. M. COHAN Theatre, 43d St. & B'way. Evs. 8.20. Mats. Wed. & Sat., 2.20
COHAN & HARRIS PRESENT
MR. LEO DITRICHSTEIN
In a New Comedy
"THE KING"
By Caillavet de Flers and Arene.

BELASCO West 44th St. Evenings at 8.30. Matinees Thursday and Saturday at 2.30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

LYCEUM Theatre, 45th St. & Bway. Evs. at 8.20. Matinees Thurs. & Sat. 2.20.
DAVID BELASCO Presents
A play of the Great Northwest by Willard Mack.
TIGER ROSE

B. F. KEITH'S **PALACE** Broadway & 47th St.
Mat. Daily at 2 P. M. 25, 50 and 75c.
Every Night 25-50-75-$1-$1.50
BLANCHE RING, BESSIE CLAYTON, "CAMOUFLAGE," MARGOT KELLY, KATE ELINORE & SAM WILLIAMS, WATSON SISTERS, DOOLEY & NELSON, PAGE, MACK & MACK.

ELTINGE West 42nd St. Evs. 8.30. Matinees, Wed. & Sat. at 2.30.
A. H. WOODS presents
BUSINESS BEFORE PLEASURE
A new comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

REPUBLIC West 42nd St., Evs. at 8.30, Mat. Wed. & Sat., at 2.30.
A. H. WOODS PRESENTS
Parlor, Bedroom and Bath
By C. W. Bell and Mark Swan with FLORENCE MOORE & JOHN CUMBERLAND

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COURTNEY and WISE
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COHAN & HARRIS PRESENT
THE COHAN REVUE 1918
A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

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OLIVER MOROSCO'S LAUGHING SENSATION
LOMBARDI, LTD. WITH LEO CARRILLO
Biggest comedy hit in years. Seats 10 weeks in advance.

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Singing—Dancing—Costume Changes

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European Eccentric Pantomimists

Direction—LEW GOLDEN U. B. O.

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ARTHUR JACK

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REYNARD

The Ventriloquial Comedian, in "BEFORE THE COURT"

N. B.—Managers, why not warm up your house with the

STEAMFITTERS

Direction—MARK LEVY IN VAUDEVILLE

Assisted by Their Pipes

HELEN YALE OLA

HUDSON, SMITH & HUDSON

Three Classy, Clever Girls Direction—Mr. Stricker

WILLIAM JANE KENNEDY PRESENTS CHARLES

YOUNG and WHEELER

BACHELORS OF MUSIC IN VAUDEVILLE

DUNCAN MYRTLE

HALL & GUILDA

In Series of Novelty Dances. In Vaudeville

COMMODORE TOM

MUSICAL COMEDY PONY Direction, HARRY SHEA

JAS. B. BILLY

ROBINSON and DEWEY

Comedy and Singing

Now Playing Loew Time. Direction—TOM JONES

JAMES H. BESSIE ROBERT

3——AITKENS——3

Novelty Variety Entertainers In Vaudeville

(ONE OF MANY)

BROWN & CARSTENS

Sensational Xylophonists and Marimbaphonists

Direction, A. HORWITZ

TED DAISY

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Comedy Singing, Talking, Dancing in One

IN VAUDEVILLE

HELEN KEELEY

The Lady Demonstrator—Presents her own original novelty Bag Punching—Special Drop

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KATHERINE SWAYNE

CALIFORNIA'S NIGHTINGALE IN VAUDEVILLE

ZA BELLE

Violin, Piano and Girl In Vaudeville

FRAWLEY and WEST

PLAYING U. B. O. TIME ADVANCED COMEDY GYMNASTS DIR.—ROSE & CURTIS

BILLY GLASON

"Just Songs and Stories"

HAMTREE MAUDE
HARRINGTON & MILLS
Comedy, Singing, Talking, Dancing with Jass Finish
Direction, TOM JONES IN VAUDEVILLE

MAURICE PRINCE
Now in Business for Himself
Direction—NAT SOBEL

PAUL EDNA
KENO and WAGNER
TOYS FROM BABELAND Direction—Rose and Curtis

FAIRFAX & STAFFORD
High Class and Comedy Singing, Dancing, Talking and Pianologue. Music from Grand Opera to Ragtime
Direction, LEE P. MUCKENFUSS IN VAUDEVILLE

THE ONLY ORIGINAL
BURLINGTON FOUR
In "HOKEMVILLE"
NICHOLSON, SCHILLING, WESTERMAN and DONNELLY
PERSONAL DIRECTION—JACK LEWIS—ARTHUR KLEIN

JIM **MURRY & WARD** LILLIAN
In Their Own Original, New Version of an Enchanted Cottage. In Vaudeville.

TAYLOR TRIPLETS
Late Feature of the Barnum & Bailey Circus in the Manly Art of Self Defence.
Now playing United Time. Direction Billy Grady

BOB MYERS and CY PLUNKETT
THAT'S ALL SEE SAM BAERWITZ

MARGUERITE COATE
COMEDY SINGING Has Returned to Vaudeville

GRACE ST. CLAIR & CO.
IN "MIXED BLONDES" IN VAUDEVILLE

CLARK & FRANCIS
In the Unique Comedy Playlet "Molly's Friend" Direction TOM JONES

THE HASELTINES
Australian. So Different Comedy. Barrel Jumpers.

GRACE MARGARET
SEYMOUR and FENTON
TWO GIRLS AND THE PIANO DIRECTION—TOM CURRAN

Mac Kinnon Twins and La Coste
SINGING AND PIANO—IN VAUDEVILLE

MYSTIC HANSON TRIO
The Magic Man and Magical Maids Direction ROSE & CURTIS

CHARLES BRADLEY
The Good Natured Singing Chap—Playing United Time

EVELYN CUNNINGHAM
THE GIRL WITH THE MAGNETIC SMILE Direction—MARK LEVY

CISSIE LOUISE
HAYDEN and CARDOWNIE
Singing and Novelty Dancing In Vaudeville

JACK MARIE
DAVIS and ELMORE
Comedy, Singing and Talking in One ASSISTED BY JOE. Direction—Mark Levy

SNOOKSIE TAYLOR
Sunbeam of Song—In Vaudeville

Smiletta Sisters
NOVELTY DE LUXE—ALF. T. WILTON

DANCING DALES
Vaudeville's Pre-eminent Exemplars of Dancing Oddities.

FLORENCE EILEEN
HOBSON and BEATTY
TWO DIFFERENT GIRLS AND A PIANO IN VAUDEVILLE

JIM and ANN FRANCIS
A Nut Comedy Piano Act in one Direction Jack Lewis and Arthur Klein

JESSIE J.—**FRANKS & ADDINGTON**—RUTH
"The Surprise Girls" in Songs, Comedy, Chatter and Surprise
DIRECTION—JACK FLYNN

SHEPARD & OTT
FOLLIES OF VAUDEVILLE
Representatives, Jo Page Smith and Gene Hughes. PLAYING U. B. O.

3 MELODY PHIENDS
GUTH, ROSS & GUTH Dir., HARRY PINCUS Voices and Instruments

TANEAN BROS. BOOKED SOLID U. B. O.
Direction, Nat Sobel

MOTION PICTURES

MUTUAL LOSES INJUCTION SUIT

CONTRACT NOT STRONG ENOUGH

Justice Edward G. Whitaker last week refused the motion for an injunction made by the Mutual Film Corporation to restrain the New York Motion Picture Corporation, the Keystone Film Co., the Domino Motion Pictures Corporation, and the Broncho Motion Picture Corporation from re-issuing any film made by them and released, originally, through the Mutual concern, through any other company.

Mutual claimed it had a contract whereby these firms could not release any reissues through any other concern, and it was on the strength of this contract that it based its claim. The Justice, in making his decision, expressed the opinion that the contract was not strong enough to warrant such action.

These companies manufactured films in which Charlie Chaplin, Mary Pickford, Roscoe Arbuckle, Wm. S. Hart, and Douglas Fairbanks were featured and released them through Mutual, with the understanding that the booking contract did not give Mutual the continual right to the films. The Justice, in handing down his decision, said:

"I do not think that the contract held by the defendant (Mutual) is of sufficient strength to warrant my issuing any restraining order."

ROTHAPFEL TABLET UNVEILED

The lobby of the Rivoli Theatre, last Saturday morning, was the scene of an unveiling of a bronze bas relief symbolizing the things S. L. Rothapfel has accomplished in the amusement world. It is a panel 28 by 42 inches and is cast in solid bronze. At the bottom is the inscription: "Dedicated to S. L. Rothapfel, pioneer and leader in artistic presentation of motion pictures, on the occasion of his opening The Rivoli Theatre, December, 1917. Presented by Famous Players Lasky Corporation, Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. De Mille, Director General." The ceremonies at the unveiling consisted of a brief speech by William A. Brady, president of the National Association of the Motion Picture Industry, introducing Mr. Zukor. The latter gave way in turn to Mr. Lasky who made the presentation. Many prominent motion picture men were present.

LEAGUE ELECTS OFFICERS

CINCINNATI, Feb. 15.—F. L. Emmert, proprietor of the Marvel Theatre, was chosen president of the Motion Picture Exhibitors' League, of Cincinnati, today. Others elected include: A. G. Hettesheimer, first vice-president; J. A. Ackerman, second vice-president; Otto Luedeking, treasurer; Frank Willenborg, sergeant-at-arms; H. Serkowich, secretary.

RIVOLI SHOWS FERGUSON FILM

An Elsie Ferguson film, "The Song of Songs," is shown as the feature picture this week at the Rivoli Theatre. It is a picturization of Edward Sheldon's play of the same name. The third installment of "Hunting Big Game in the North" is an added feature.

FOX OFFICES ROBBED

CINCINNATI, Feb. 14.—The Cincinnati offices of the Fox Film Company were robbed last night. A cracksman entered the safe and got away with $23 and some stamps. Theda Bara and other Fox vampires in the vaults were unharmed.

CRYSTAL FILM CO. CLEARED

The Crystal Film Company, of which Joseph A. Golden is president and which has a plant at No. 430 Claremont Parkway, the Bronx, was cleared of any complicity in the recent duping of the Famous Players picture "Joan the Woman" in the Federal Court, last week, when Nathan Burkan withdrew the case he had started against it for $100,000.

At the time Burkan started the action, he caused the indictment of three men, whose cases are still undecided, upon the ground that they had taken a negative of the "Joan the Woman" film to the Crystal plant and, after it was developed, put it out under another name. He informed the court last week, however, that he is now satisfied that the Crystal company had no connection whatsoever with the duping, its workmen having merely developed the negative in the course of its regular business, without knowing that it was a dupe. Inasmuch as the Crystal Company had no knowledge whatsoever of the alleged crime, he asked to have the case dropped and the court granted the request.

WANTS FILM SHOW BAN LIFTED

ALBANY, N. Y., Feb. 13.—Senator Salvator A. Costillio has introduced a bill that provides that the provision of the penal law against the attendance of children at motion pictures shall not apply in New York City to children under sixteen years unaccompanied by parent or guardian, between the hours of 3 and 6 in the afternoon, providing a suitable separate part of the theatre is set apart for their exclusive use. This section is to be in charge of a female attendant to be furnished by the Bureau of License.

TRIANGLE WORKING HARD

There are seventeen companies at work on the lots at Culver City, all making features for the Triangle Film Corporation. Those already completed are "The Scar," with Roy Stewart, "The Sea Panther," with William Desmond, "The Answer," with Alma Reubens and Joe King, and "The Hard Rock Breed," with Margery Wilson, Jack Curtis, and Jack Livingston.

NEW PICTURE CONCERN FORMED

TRENTON, N. J., Feb. 17.—The Matawan Company, Inc., was chartered yesterday in the office of the Secretary of State. It is formed for the promotion of motion pictures and other kinds of amusements. The concern is capitalized at $25,000, and George Parker, August Kattner, Jr., Clifford W. Hulsart and August Kattner, Sr., are the incorporators.

MOORE TO OPEN EXCHANGE

Tom Moore, president and general manager of Moores Theatres Corporation and who holds the franchise for the territory of Delaware, Maryland, and the District of Columbia, for films of the First National Exhibitors Circuit, announces the opening of the exchange to handle these features at 419 Ninth St., Northwest, Washington, D. C.

SELECT OPENS NEW BRANCH

Select Pictures Corporation has opened a new exchange in New Orleans, in order to take care of the constantly increasing business of that territory. It is in charge of John S. Taylor, formerly with the Dallas, Tex., Branch and will handle the business of Mississippi and Louisiana. It is located at 718 Poydras Street, New Orleans, La.

MAY ALLISON TO STAR ALONE

Metro has decided to star May Allison individually and her first offering will be "Social Hypocrites," a screen version of "Bridge." In the supporting cast will be seen Henry Kolker, Joseph Kilgour, Marie Wainwright, Stella Hammerstein, Frank Currier, and Stephen Grattan.

TO SHOW FLYNN SERIAL AT BILTMORE

PATRIOTIC SOCIETIES INVITED

A special showing of the first three episodes of "The Eagle's Eye," the serial expose of the plotting and intrigues of the Imperial German Government in America, written by William J. Flynn, recently retired chief of the United States Secret Service, for representatives of patriotic societies in New York City, will be given in the grand ballroom of the Hotel Biltmore at 2:30 o'clock the afternoon of February 22, Washington's Birthday. The invitations for the event were issued this week.

Since the private showing at the Strand Theatre of the first three episodes, there has been an insistent demand on the part of friends of Chief Flynn, and from other sources, for an invitation showing.

Among the societies whose members have received invitations are: The American Defense Society, National Security League, American Flag Association, American Legion, Colonial Dames of America, Congress of States Society, George Washington Memorial Association, Guardians of American Liberty, Order of the Founders and Patriots of America, Star Spangled Banner Association, United Military Order of America and all the greater city chapters of the Daughters of the American Revolution and the Sons of the American Revolution.

In addition, the guests will include city officials and many of the judges and justices of the city courts.

CAMPS TO HAVE FILMS

A scheme has been put afoot whereby films will be furnished to the various training camps at a cost which, while small, will be sufficient to pay for the distribution of the pictures. A committee of prominent film men will have charge of selecting and forwarding the films. P. A. Powers, of Universal, is the chairman, and others on the committee are, Adolph Zukor, Ricord Gradwell, J. A. Berst, William Fox, Richard Rowland, S. A. Lynch, J. R. Freuler, Samuel Goldfish, George Kleine, D. W. Griffith and Albert E. Smith. The National Board of Review is represented by W. D. McGuire and Orrin G. Cocks and the Commission on Training Camp Activities by Lee F. Hanmer.

KEENEY TO DISTRIBUTE

Frank A. Keeney, who recently organized his own producing firm, has organized a new distributing concern, which will handle the pictures he produces. He is the president and Ray C. Owens is secretary, treasurer and general manager. The new concern will be located in the Putnam Building, Broadway and Forty-third Street.

PETROVA ENTERTAINS PRESS

A luncheon was given at Murrays' last week at which the trade press representatives were the guests, and Petrova Pictures the host. Bert Ennis, in charge of Petrova Publicity, was chairman of the affair.

GOVERNMENT CENSORING FILMS

LOS ANGELES, Cal., Feb. 14.—The United States Government is censoring all films exported to Mexico, and is cutting out any scene that might tend to arouse feeling against the United States.

LOEW GETS CENTURY COMEDY

Marcus Loew has contracted with the Universal Exchange to show "Oh Baby!", with Alice Howell, over his entire circuit, for a period of sixty-five days.

FILM FLASHES

Charles Sarver has been engaged as chief of the scenario staff of World Pictures.

Baby Marie Osborne's latest Pathé feature, "Daddy's Girl," will be released on March 3.

Cecil B. DeMille has finished his production of "The Whispering Chorus," with an all-star cast.

C. C. Hite, of Cincinnati, has bought the rights to "Souls Redeemed" for the territory of Ohio.

George C. Dougherty, an old-timer among film men, has been made film editor for World Pictures.

Irving Cummings will be seen as the leading man in Peggy Hyland's first Fox feature, to be called "The Debt of Honor."

Mabel Condon, press representative, and Edna Earle, are on their way to California, where the latter will take up screen work.

Conway Tearle will support Clara Kimball Young in the leading male role of "The Reason Why," her next Select feature.

William Russell will be seen shortly in "The Midnight Trail," a crook drama, in which he will portray the part of a detective.

Mutual will release on the 25th "The Midnight Trail," and the Mutual Weekly. On the 26th it will release "Up in the Air," a comedy.

Wheeler Oakman, who was appearing in support of Edith Storey in Metro features, has enlisted in the army, and is now a private in the artillery.

C. C. Pettijohn and Harry Rapf will go on a tour of several large western cities to exploit pictures, including "The Struggle Everlasting."

Charles Burr, who had charge of the trade advertising for Paramount, is now assistant general manager of the distributing plant of Famous Players-Lasky.

Barbara Castleton has signed a long-time contract with World Pictures, and will be starred by them in features. She was formerly with Herbert Brenon.

George Larkin has completed his work on "Zongar," the Physicial Culture film, which he and Bernarr McFadden are producing. The film is now in five reels.

Edith Ellis is no longer in charge of Goldwyn's literary department, having resigned that position in order to meet demands on her time by previous contracts.

Goldwyn Pictures Corporation has secured a contract with J. C. Williamson, the largest Australian amusement concern, whereby that firm will handle all of its products on the continent.

The Arrow Film Corporation will handle all the unsold territory for "Today" and "The Mad Lover" for Pathé. The territory left includes North and South Dakota, Minnesota, Michigan, part of Wisconsin, Iowa, Missouri, Kansas Louisiana, Nebraska, Texas, Arkansas

(*Continued on page* 34.)

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FEATURE FILM REPORTS

"REVELATION"

Screen Classics, Inc. Distributed by Metro. Six Reels.

Story—Comedy drama, adapted from the story "The Rosebush of a Thousand Years." Directed by George D. Baker from the scenario by Ethel Browning Miller. Features Nazimova, Charles Bryant and Bigelow Cooper.

Remarks.

Joline, a concert hall entertainer, becomes infatuated with a poor American painter while working in one of the dance halls of Paris where patrons of art and Apaches form the audience. She goes to the painter's studio, but is followed by her Apache, who is thrown out by the painter. She poses for the painter, who wins the first price at the current exhibit.

The painter then gains recognition, but the Apache tries to destroy the picture, is arrested and sent to prison. The painter and his model win fame and wealth and are commissioned to make a picture concerning the legend of a rosebush which grew at a certain monastery but did not bear any flowers until one of the monks saw the Madonna in a vision. Then the bush bloomed for the first time.

In acquiring a model to look like the Madonna, the painter is met by the jealousies of his own model and, after several fights with the applicants, the original model prevails upon the painter to take her to the monastery, where admittance is refused to a woman. However, by a subterfuge, she gets into the place and, while posing, is seen by a monk, who faints.

The bush then sprouts blossoms again after being barren for a century. The country folk flock to the place and hold prayer. The model, stricken by the peculiarity of the situation, decides she will go to the head of the monastery and tell him about her escapade. She does and is forgiven, but then and there decides to atone for all her sins and runs away to the fields to become a simple peasant. The artist and the patron of art enlist and join the army in the defense of France.

The picture is padded, but the acting and photography are excellent.

Box Office Value.

Full run.

"THE GUILTY MAN"

Paramount. Five Parts.

Cast.

Marie Dubois } *Marie Flambon* } .....*Vivian Reed*
Claude Lescuyer.....*William Garwood*
His Father.....*J. P. Lockney*
Flambon .....*Charles French*
Gaston Marceau.....*Hal Cooley*
Jean Michaud.....*John Steppling*
Jacques Ristac.....*Hayward Mack*
Claudine Flambon.....*Gloria Hope*

Story—Dramatic. Written by Helen Davis and Charles Klein. Adapted for the screen from the A. H. Woods play of the same name.

Remarks.

Marie Dubois is in love with Lescuyer, but the father of the latter does not approve of the romance and, when he learns of their secret marriage, forces a divorce.

Several years later, Marie, now the wife of Flambon, a brutal café keeper, has become an old, broken down woman. Claudine, her child by her first marriage, is the especial object of Flambon's hatred and he forces her to sing in cabarets. He also wants to force a marriage between her and his chief creditor. There is a scene and Flambon, enraged, wants to kill Marie, but Claudine, seeing him, shoots him.

Vivian Reed does a very good piece of acting as Marie. The support is excellent. The photography and direction are also good.

Box Office Value.

Two days.

"GIRL BETWEEN FRIENDS"

Vitagraph. Five Parts.

Released Feb. 11.

Cast.

Cecelie, the flower girl.....*Alice Joyce*
John Drene .....*Marc MacDermott*
Jack Greylock.....*Robert Walker*
John Drene's wife.....*Edith Speare*
Cecelie's sister .....*Katherine Lewis*

Story—Dramatic, taken from Chamber' novel. Produced for Vitagraph by Tom Terris. Features Alice Joyce and Marc MacDermott.

Remarks.

Drene, a sculptor, and Greylock, an artist, have been friends all their lives. Drene marries, and Greylock, fascinated by his wife, calls often while he is away. The result is an elopement.

Drene, searching for his wife, finds her at a carnival, only to have her taken away by death. Cecelie, a flower girl, who is now a model for Drene, and who is the only one that knows about the elopement, tells Drene what she knows. He determines to get revenge, and, in a fit of passion, makes Greylock promise to kill himself on the anniversary of the elopement. Drene, taken ill, is nursed back to life by Cecelie, and falls in love with her. When he recovers, he realizes what the promise of Greylock meant and forgives him just as Greylock shoots himself.

The picture is fair entertainment, because it tells a story with human interest. The eternal triangle is the basis of the plot, and the tale is well worked out.

Box Office Value.

One or two days.

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Film Flashes

Little Mary McAlister, the Essanay child star, has returned to Chicago after a ten-day stay in New York.

E. K. Lincoln is in California making a feature picture for W. Christy Cabanne.

The Rivoli, the newest picture house on Broadway, will run the Artcraft special Easter release, "The Bluebird."

Buelah Livingston, publicity and press representative, has moved from the Times building to 125 West Fortieth Street.

James Montgomery Flagg is the author of "The Spirit of the Red Cross," which will be used in the forthcoming campaign for funds by that society.

"The Bluebird," a picturization of the famous story of that name, will be released during the Easter holidays, and carry a special music score, under the Artcraft trademark.

World Films will, after the first of March, start work on their pictures at 8 o'clock every morning instead of 9, thus saving an hour of daylight and some expense in the way of electricity.

"A Daughter of the West," one of the Baby Marie Osborne series of pictures has been finished by the Diando Film Company, of California, and shipped to Pathé, which will distribute it.

The cast of "A Daughter of the West" is as follows: Baby Marie Osborne, Frank Whitson, Marion Warner, J. Morris Foster, William Quinn, H. M. Lindsay and a number of cowboys and girls.

Marie Osborne, Pathé child star, is starting on her newest vehicle, "Dolly Does Her Bit," a juvenile play which will have only enough adults to make the plot possible, the rest of the company being children.

Doris Kenyon, former Pathé star, who recently started her own company, has gone to Palm Beach for a two weeks' rest, after which she will return to New York and start work on "The Street of Seven Stars," her first picture.

Buelah Livingston will novelize the eight Petrova pictures made, or to be made this year, and they will be published as follows: "The Light Within," in the *Photoplay Magazine* for April; "The Life Mask," in the *Photoplay World*, and others to follow as they are produced.

Jack Eaton has been selected by the Government to direct the Red Cross film, which will be used in the next drive for funds by that organization. The leading people in the picture will be Peggy Adams and Raymond Harry McKee. The exteriors will be taken in the South and the soldiers in camp at New Orleans will be used.

Vitagraph announces for release during April the following films on the following days: "Little Miss No-Account," with Gladys Leslie, on April 1; "The Business of Life," with Alice Joyce, on April 8; "The Man from Brodneys," with Earle Williams on the 15th; "A Bachelor's Children," with Harry Morey and Florence Deshon, on the 22d, and "The Girl from Beyond," with Nell Shipmand and Alfred Whitman on the 29th. All these releases are in accordance with the "best authors" idea of Albert E. Smith, the president.

The cast of "The Desired Woman," with Harry Myer and Florence Deshon, includes Jeanne Paige, Julia Swayne Gordon, Eulalia Jessen, Aida Horton, Charles Hutchinson, William Cameron, Harold Foshey and Herbert Patte.

Gloria Hope will play the leading feminine role in the next Charles Ray feature to be made by Paramount.

Constance Talmadge will be directed by William D. Taylor in her next picture, "Up the Road With Sallie." This is the first time in a long while that he has directed a woman star.

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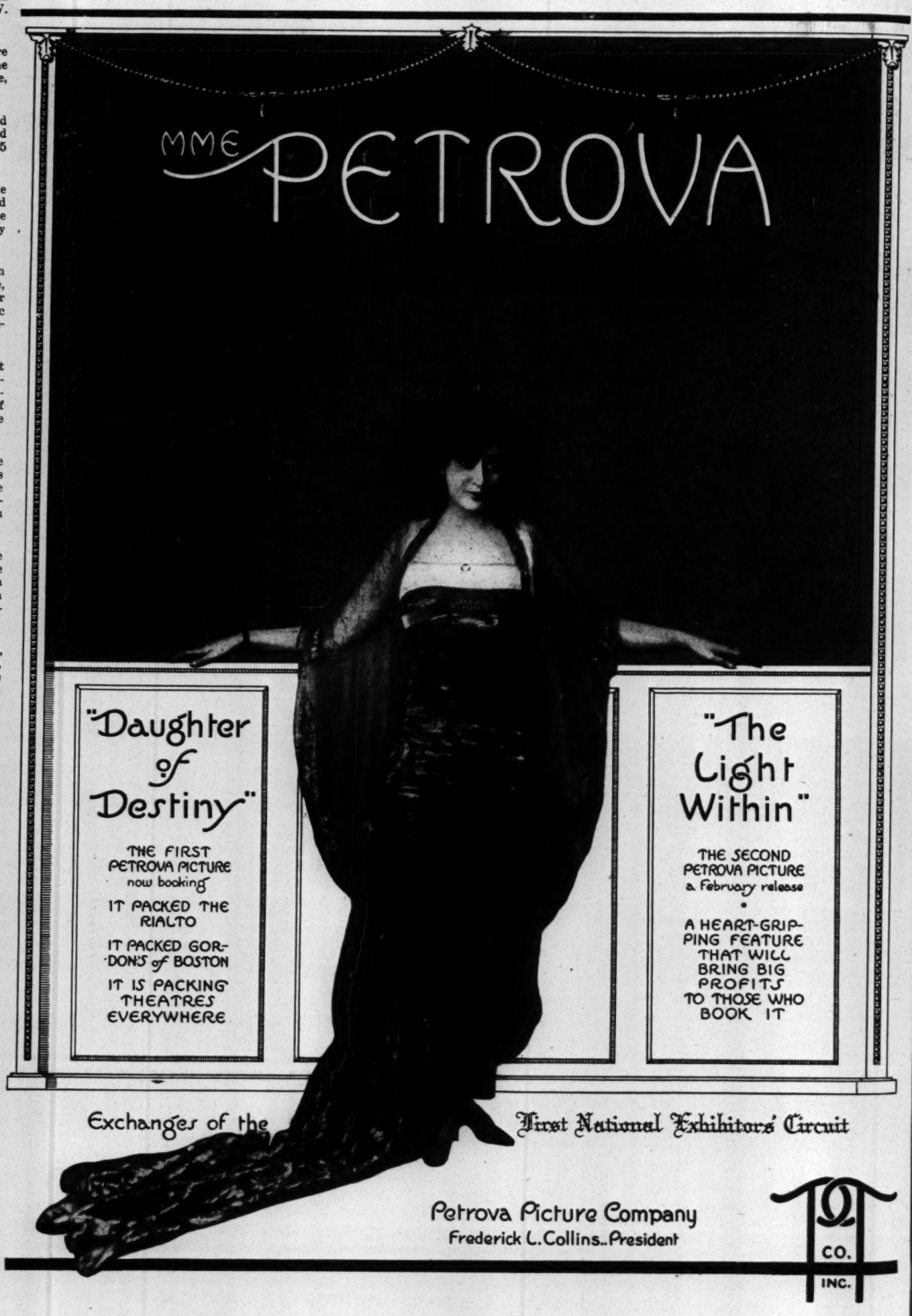
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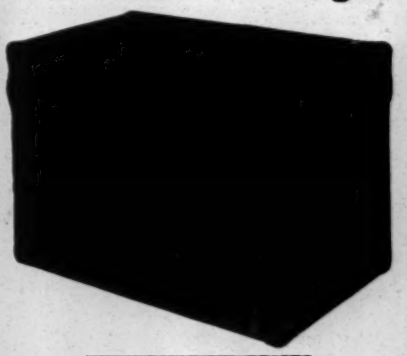

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